

IN THIS ISSUE: {INCOMPETENT MUSIC JOURNALISM IN AMERICA—By David Ewen and I. R. Sussman
{THE LOCAL ARTIST—By Mayo Dazey

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ROBERT GOLDSAND

Viennese Pianist

Initial 1931-32 New York Recital, Carnegie Hall, November 30.



DR. DAYTON C. MILLER

of Case School of Applied Science, Cleveland, famous for his research in either drift and sound, returned recently from Europe with a trunkful of old flutes to add to his record collection which now totals 1,100, and is the world's largest. In assembling his collection Dr. Miller has scoured the earth for flutes. He has bargained for flutes in the streets of Munich, in back rooms of Paris stores, in Vienna opera houses, in London byways. He has brought rare instruments from China and Japan, sought the exotic, the tuneful and the priceless. And in addition, he has amassed the largest library in the world of music for the flute and books about the instrument. (Wide World Photo)



ERNEST SCHELLING WITH GUSTAVE KOBBE,

fourteen-year-old annotator of this season's program notes for the Children and Young People's Concerts in which Mr. Schelling conducts the New York Philharmonic-Symphony. Gustave Kobbe has been a medal winner at these concerts for the last three seasons. His grandfather, of the same name, was the author of a history of music which is still widely used. (Cosmo News Photo)



RAE ROBERTSON AND ETHEL BARTLETT,

two-piano artists, come and go from Europe to America like Long Island commuters. They had an enviable list of engagements awaiting them when they tripped off the Deutschland upon their arrival in New York.



ANTHONY F. PAGANUCCI

recently completed an orchestral arrangement for orchestra of the Beethoven sonata, op. 31, No. 2. He is engaged in writing a two-act opera.



ADOLPH BUSCH,

violinist, arrives for his American debut with the New York Philharmonic. His companions are Mrs. Busch and their daughter.



JOSEF LHEVINNE

greeting his wife and daughter, who arrived on the Deutschland



RITA ORVILLE,

soprano, engaged to sing as soloist with the Philadelphia Women's Symphony Orchestra which takes place December 14 in Philadelphia at the Bellevue Stratford Hotel. (Photo © Elzin)



AN UNUSUAL PHOTOGRAPH OF LE TRIO MORGAN.

The three Morgan sisters started their American season on October 30 with a concert in Barrington, R. I., at which they gave the first performance of a concerto by Couperin which Alfred Cortot helped them to unearth this past summer in Paris.

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With uncommonly sympathetic conducting by Artur Bodanzky, Wagner's imperishably appealing masterpiece of song and story dealing with early Nuremberg and the tender romance of Eva and Walther had one of the best orchestral performances ever given at the Metropolitan.

Sometimes an operatic orchestra falls into routine commonplaceness and on other days the same players suddenly acquire what the Germans call *Stimmung*. Such an atmosphere pervaded the instrumentalists and the leader at the latest Meistersinger and enlivened and delighted the listeners.

Perhaps the conductor was unusually alert and helpful, for this performance marked the debut of two artists new to the Metropolitan; Max Lorenz, German tenor, debuted as Walther, and Marie von Essen, American contralto, made her initial bow in the role of Magdalene.

Lorenz, of tall and sturdy figure, revealed an agreeable, youthful voice warm in timbre, ample in volume and fully equal to the purely vocal demands of the role. Owing to palpable nervousness the newcomer probably did not do full justice to his singing art and diction for here and there they showed lack of finish. Also his acting left something to be desired in grace and resourcefulness, and it is possible that his unfamiliar surroundings, the large stage, and the set Metropolitan ensemble manner made it difficult for him to be quite at ease on such short acquaintance. Altogether, Lorenz created a markedly favorable impression and was given a warm welcome by the audience.

Marie von Essen is not unknown in America for she appeared with the German Opera Company on tour. Her voice is rich and flexible and she acts with knowledge of operatic requirements.

In his familiar role of Hans Sachs, Friedrich Schorr gave his customary well considered and smoothly sung performance, even though he does not reveal quite the authority and grasp of Clarence Whitehill as the cobbler poet. Gustav Schützendorf is always effective as Beckmesser. Ivor Andrensen did a Pagner of resonance and command. Marek Windheim emphasized artistically his bit as Vogelgesang. Hans Clemens, the David, was another artist who registered vocally but could not make his hearers forget the expertly detailed acting version with which George Meader (now in musical comedy) used to regale Metro-

politan hearers when he portrayed Sachs' apprentice assistant. George Cehanovsky sang the Night Watchman's measures somewhat timidly.

Editha Fleischer, said to be suffering from a cold, was not in good voice and repeatedly "scooped" her tones and wan-

dered from the proper pitch. However, her reported indisposition could not excuse her tasteless delineation as Eva, whom Miss Fleischer posed and acted as a weaving siren rather than a pertly modest German *Fräulein* of medieval Nuremberg. In the quintet of the second act, Miss Fleischer's faulty intonation was distressing.

The outstanding credit of the evening, next to the intelligent stage management, belonged to Artur Bodanzky and his orchestra, who touched imposing heights in their unfolding of the ravishingly beautiful score.

Among the listeners was Walter Damrosch, who led Meistersinger frequently at the Metropolitan in his younger days.

After the opera, William Mathews Sullivan gave a reception in the spacious music (Continued on page 12)

New Pfitzner Opera Acclaimed in Berlin and Munich

Das Herz, a Faust-Like Fantasy, Already Accepted for Twenty Cities—Ultra Romanticism and Scholarliness Distinguish Score Lacking in Real Originality

BERLIN (By Cable).—Hans Pfitzner's long-awaited opera, *Das Herz*—the first full-length dramatic work of the Munich composer since Palestrina, written in 1917—had its world premiere at the Staatsoper here on November 12, simultaneously with the first Munich performance which took place in the presence of the composer. The Berlin performance was not only an unusually great *succès d'estime*, for Pfitzner is revered by a large class of Germans as the last genuine representative of German romanticism, but at the end the audience was evidently so deeply moved that it sat silent for thirty seconds or so before the storm of applause broke loose.

Pfitzner's new work confirms his reputation as a conservative, if not reactionary German composer who would have been regarded as a modern had he lived in the time

of Richard Wagner. Wagner and the early Strauss, as well as Schumann and Brahms are the sources of Pfitzner's inspiration, though in musical craftsmanship and sheer power of presentation he probably has no superior today. The score glows with rich if not greatly differentiated color, and with a melody of a sort; its harmonies are rich and thoroughly "tonal." The music is not without genuine feeling and rises to climaxes of really elevating quality, but the total impression is of a work that is scholarly and calculated rather than spontaneously created.

DAS HERZ IN STORY

The libretto, by Hans Mahner Mons, a Munich writer, is reminiscent of the Faust legend. Its hero, a great physician, versed in the mysteries of black magic, conjures up (Continued on page 26)

Friends of Music in New York May Have to Disband

Unless Immediate Financial Support Is Obtained Even the Remaining Eight Concerts Will Be Cancelled

The Society of the Friends of Music (New York) will be forced to cancel the remaining eight concerts of the current season's schedule and disband unless immediate support is proffered, William M. Sullivan, vice-president of the society, announced. The organization faces a deficit of \$65,000 if the concerts are given, and at the present time there is no wherewithal to meet this.

Mr. Sullivan's statement, in full, follows: "The death of Mrs. Harriet Bishop Lanier, founder and president of the Society of the Friends of Music, has deprived the organization of its chief financial support. Her will, dated some ten years ago, failed to provide for continuance of the means which she gave so generously during her lifetime, and which amounted to between half a million and a million dollars during the nineteen seasons of the society's existence. Her death came, too, at a time when, owing to the depression, other guarantors of the Friends of Music had found it necessary in many instances to lessen temporarily their contributions to its work.

"The society is now faced with a deficit of \$65,000 if the remainder of the season's concerts are carried through. In the short time since Mrs. Lanier's death it has been impossible to obtain pledges of this sum.

"The Society of the Friends of Music therefore is obliged to announce that the (Continued on page 29)

Menuhin's Genius Stirs Berlin

The following cable was received by Evans & Salter on November 13 concerning Yehudi Menuhin's Berlin appearance: "Conducting the Gewandhaus Orchestra in its century and a half jubilee celebration, Bruno Walter was moved by the genius of Yehudi Menuhin in his playing of the Men-

delssohn and Beethoven concertos here today. There were twenty recalls for Yehudi and he was forced to play the Bach solo sonata as an encore. Two houses have already been sold out in Munich over a month and there is a demand for two more concerts."

Shumsky Thrills South Africa

JOHANNESBURG, SOUTH AFRICA (By special cable).—Oskar Shumsky's debut created a furore, and the audience which packed the hall refused to depart after the eighth encore.

New Drastic Salary Cuts at Vienna Opera Arouse Rage

Artists Up in Arms—Intendant's Hard Task—No New Works Before New Year—Volksoper May Reopen

By PAUL BECHERT

VIENNA.—No sooner had the waves been smoothed over the Staatsoper Bill and its terrifying prospects, and an amicable (and seemingly definite) solution been reached, when a new bomb crashed into the Armistice Treaty barely concluded between the Staatsoper and its artists.

This time things are far more serious than before. The bureaucratic and legislative bodies (both of which have a hand in the affairs of our National Opera) work slowly in these parts so that the recent "friendly" settlement was the result of economic restrictions decided on as far back as last July. Meanwhile new arrangements—in other words new curtailments—are necessary.

The artists of the Opera received the announcement in a spirit of angry unfriendliness. Director Krauss himself is far from happy over the prospects implied by the additional regulations; they mean nothing more or less than the end of all revivals with new scenery, and worse still, a ban on novelties in general. Already Director Krauss has announced that under the new govern-

NEXT BAYREUTH FESTIVAL IN 1933

It has been definitely announced that there will be no festival performances at Bayreuth during the summer of 1932. Rumors to the contrary have been published in the American press.

Berlin Premieres New Concerto by Stravinsky

Composition in Style of Bach—Lack of Invention and Appeal—Dushkin Plays With Brilliance

BY HUGO LEICHTENTRITT

BERLIN.—Before a crowded audience Stravinsky's much-heralded new violin concerto has had its world premiere in Berlin, under the auspices of the Berlin Radio Corporation.

Igor Stravinsky who conducted as is his custom when presenting his new works, is as remarkable for his business acumen and effective advertising of his musical wares as for his musicianship. The result of all this is high expectation on the part of the public when any new work is performed but on this occasion as so often of recent years, disappointment followed.

Samuel Dushkin, the Russo-American violinist, is said to have paid a considerable sum for the sole right of playing this concerto in D minor during a certain time but (Continued on page 33)

Charles L. Wagner's Boccaccio Makes Hit

Ethel Leginska, Carlotta King and Allan Jones Score

Charles L. Wagner's vivid production of the von Suppe opera comique, *Boccaccio*, given in English, opened in New York City at the New Yorker Theater on November 17. Ethel Leginska, as the musical director, gave a brilliant reading. Allan Jones, in the title role, scored a great personal triumph. Carlotta King, as Fiametta, charmed the enthusiastic audience. A detailed report of this exceptionally fine production will be given in next week's issue of the Musical Courier.

DO-X to Carry Piano

(By special cable to the Musical Courier)

BERLIN.—On its next trip to America (date not yet determined) the mammoth German plane DO-X is to carry a piano, and a concert will be broadcast to both shores of the ocean while the giant airship is in flight. The piano to be used is a Grotian-Steinweg.

BRÜNNHILDE AND SIEGFRIED



ELISABETH OHMS AND RUDOLF LAUBENTHAL

singing In the Cradle of the Deep, aboard the SS. Bremen. (R. Fleischhut photo.)

INCOMPETENT MUSIC JOURNALISM IN AMERICA

By David Ewen and I. R. Sussman

WHOEVER feels keenly enough about music in America to lift pen in hand or to raise a carping voice has undoubtedly, at one time or another, heaped mountains or anthills of abuse and harsh words upon the American daily newspaper critic of music. It cannot be denied that such abuse is in great part justified so far as the quality of the output is concerned.

Although we have attained in this country a certain maturity and penetration in our judgments of literature, the drama and art, in our music criticism our efforts have remained—when we exclude a few solitary exceptions—sophomoric and vain. Most of our music criticism (once again excluding outstanding instances) is often hardly more than expert reporting; the worst often reaches an aesthetic gutter.

The fault does not lie exclusively with the condemned critics themselves. For, if the majority of our musical journalists are inadequate in their critical estimates it is only because they are helpless offsprings of a viciously distorted music scheme. Conditions in this country make it impossible for music criticism to attain a senior maturity; conditions make it impossible for great or even competent critics to appear in any recognizable number on our music horizon.

Theoretically, it is possible to prove off-hand that the music critic at his best can serve an overwhelmingly important function in a nation's music-making and listening; that he can be the catalyzer—the connecting link—between artist and audience, between music of all sorts and the people; that he can become guide to the artist and teacher to the masses; that he can serve an even more important role than the artist himself in creating a musical consciousness in this country. None, we are sure, will deny this in theory if he thinks a moment about it. Yet in our everyday practise we are continually denying this. In practise we relegate to music criticism an obscure and insignificant background; we accord it neither importance, nor scope or recognition; we tend to reduce it to rote journalism or an effete attempt at sophistry deserving neither lofty consideration nor enthusiastic encouragement.

It may be illuminating at the very outset, to outline a few figures. In this country there are more than 72,000 active music teachers who possess a class of ten or more pupils; if we were to include all who are engaged in the teaching and professional performing of music in one form or another, this list would approximate 175,000 names. Add to these, three hundred conservatories of music graduating each year an inestimable number of "finished products," ready to hang up placards or to face an audience. Add finally more than \$100,000 expended each semester on scholarships to alert students. We are very evidently extraordinarily kind to the embryo pianist, violinist, composer, theorist and amateur. But what is our attitude to a music critic who at his loftiest can serve a good far greater, who can attain an importance far more estimable, in the development of a country's musical tastes than any one group of performers? We may support 72,000 active teachers in our musical scheme. But we will make provision for only 138 (the number is accurate; one hundred and thirty-eight!) music critics! We may endow three hundred conservatories of music and innumerable private teachers dedicating \$100,000 each semester to the proposition of aid to worthy scholars. But we have not arranged for a single adequate course of study which may train an aspiring musicologist for his profession. We have not brought into being a single scholarship which can enable an aspiring critic—gifted with a discerning ear, a trenchant pen and a requisite foundation of intelligence—to continue with his studies in music and in verbal self expression and guaranteeing him at its completion a single solitary hope of ever being able to make a living by his acquisitions.

Such figures speak louder and more convincingly than any words. They have the added advantage of being quite authentic.* They unmistakably point the fact that we have little right indeed to expect much from a music criticism towards which we in turn give so little. They emphasize a condition under which the emergence of a great music critic can be the result only of some divine accident. And they indelibly impress upon us that it is not half so surprising that music criticism should be stagnant in this country as it is remarkable that in spite of such conditions we can boast of a Philip Hale, a Lawrence Gilman, a William J. Henderson; and,

*References: National Bureau for the Advancement of Music; figures from leading music-publishing houses (Schirmer's, Fischer's, et al.), accepted year-books, etc., etc.

in a day past, a Huneke and a Krehbiel. These figures tell us this much. But they do not succeed yet in telling us the whole story.

Precisely what opportunities, both for financial security and for artistic self-expression, does the field of music journalism in America offer the aspiring music critic? Does it beckon to him enticingly with roseate prospects or does it frown at him discouragingly? One suspects that the answers to these questions will go a long way towards serving as an explanation for the pathetic plight of our music criticism.

Let us consider the financial end of this question first, allowing ourselves to be considered prosaic enough to believe that however artistically satisfying a calling may be, if it does not ultimately promise financial stability it will tempt but few. Does music journalism in America promise the critic at least a certain degree of financial security after he has attained a proficiency and im-

Payment of nothing.....	9 critics
" " " from \$ 500 to \$1,000 a year.....	14 critics
" " " \$1,000 to \$1,500 ".....	8 "
" " " \$1,500 to \$2,000 ".....	22 "
" " " \$2,000 to \$3,000 ".....	2 "
" " " over \$3,000 a year.....	9 "
64 critics	
(Averaging over \$1,400 salary per annum for each critic)	

It can readily be seen therefore that fifty-three of the above sixty-four critics receive less than \$2,000 a year despite the fact that in most cases they have devoted a lifetime of work to their profession and are now supposedly at the peak of their careers. Such a figure, disheartening as it appears, becomes much more appalling when we realize that only the answers of the first string critics have been consulted. Second-string critics (some of whom are as venerable in their profession as their chiefs) are paid meagerly by space or per criticism (on the average of

ARE THESE THE EXCEPTIONS?



NEW YORK MUSIC CRITICS

at the concert which they gave at the Barbizon-Plaza on December 30, 1930. From left to right: standing—Julian Seaman; Francis D. Perkins, *Herald-Tribune*; Marion Bauer, *Musical Leader*; James Liebling; J. D. Bohn, *Herald-Tribune*; Sigmund Spaeth; Madeleine Marshall (Mrs. Robert A. Simon); Oscar Strauss, guest; Maria Jeritza, guest; Leonard Liebling, *Musical Courier*; Vandy Cape; Winthrop L. Tryon, *Christian Science Monitor*; seated—William J. Guard, press representative of the Metropolitan Opera; Rhea Silberta, guest; Greta Bennett, *New York American*. (International News photo.)

portance (and, most essentially, a steady job) in his field?

If we keep in mind only the few important critics in New York and the half-dozen others scattered throughout the other large cities, it would seem that music criticism at its best can depend upon a livable if not altogether affluent income. The highest paid of these chief critics receives \$10,000 a year for his active newspaper work as music critic; the lowest, less than \$3,000. But a field which can offer only eleven fairly well-paid positions is after all not a very enticing one. What has music criticism to offer financially to most music critics in America?

Once again it is wisest to resort to figures. We have sent out a detailed questionnaire to every music critic in this country who has a permanent connection with a daily newspaper. For our purposes however we are resorting only to information called from sixty-four of those questionnaires: the answers which the first-string critics have returned. For obvious reasons we have chosen to utilize the information given us by those who are at the apex of their careers rather than at the beginning.

A lifetime of experience in the field is in many cases back of the large majority of these sixty-four leading music critics.

The following interesting figures speak for themselves:

Experience of 5 to 10 years.....	16 critics
" " " 10 to 15 years.....	23 "
" " " 15 to 20 years.....	7 "
" " " 20 to 25 years.....	11 "
" " " more than 30 years.....	7 "

64 critics
(Averaging over 15 years experience for each critic)

What—to come to the major point without any subterfuge—is the annual income of these life-long experienced critics?

The answers which we received are tabulated here:

\$5 per criticism!) or sometimes, although not too frequently, on a flat salary basis. In any case this yearly income excluding those in New York and Chicago seldom exceeds \$1,000!

Certainly any added comment to the above figures would be superfluous; they speak eloquently for themselves. The young man eager to enter upon a life-time of music criticism—and music criticism alone—is faced with an outlook far gloomier than can be translated into words. The very peak he can hope to attain is \$10,000 a year; more generally he can expect a wage that can bring with it only poverty and the necessity for earning the bulk of his income in outside occupations. For he is faced with the incontrovertible fact that out of 138 self-admitted music critics now functioning in America, only a meagre dozen or so earn a livable wage.

Financial temptations therefore do not lie in wait for the embryo music critic; what promises then does this field offer him for artistic self-expression?

Once again let us revert to the questionnaires. There are 138 music critics in America of whom only twenty-three have full-time jobs as critics alone. Others are compelled to conduct society pages, local gossip columns, fulfill ordinary reportorial duties, or even do office work to round out their music critic salary. Or else the thing is treated as a plain reporting assignment like a fire or a burglary or a divorce scandal. This explains why in our tabulations there appear nine critics who receive no payment for their labors: they are paid for other journalistic duties or do the work for the publicity involved, being local music teachers, and their music reporting is merely their gift to the newspaper. The conscientious music critic therefore finds that he can generally devote little more than a medium of his office time to the work for which he has so long

prepared himself either by study or experience. The rest of his time belongs to his newspaper or to outside occupations.

Moreover the music critic discovers that honesty is not always the best policy. Not that music criticism is a racket! It remains to the writers a continual source of amazement that this profession is more free from racketeering than practically any other work in this country today. The music critic, to the contrary, finds that he cannot always express even his honest opinions at all times unless these opinions happen to coincide with the editorial and business policies of the newspapers. A number of critics made addendums to the questionnaires which proved to be very illuminating. There is the matter of advertising: a local manager who advertises extensively in a newspaper will not of course tolerate if he can help it, an adverse judgment of the artist he has engaged. Moreover in any number of smaller communities leading citizens who magnanimously sponsor concerts or take care of deficits feel that they have the right to dictate to the newspaper what it should print concerning performances or local music conditions. Any adverse criticism would inspire them to the not altogether unreasonable cry that the music critic is harming, not aiding, the cause of local music by such harsh appraisals. "If the people are led to believe," they argue, "that we have not selected the very best, they will not come to the concerts. We, out of the generosity of our hearts are bringing before the public these artists. The newspapers should help not hinder us in this work!" And invariably the music critic finds himself faced with the alternative of either praising performances which he feels to be mediocre or else resigning from his position.

One of the questions which appeared on the questionnaire* was: "Do you think that there is today in music criticism a worthwhile field for the aspiring critic?" It is at once a bitter and devastating condemnation of music journalism in America that only six critics in all answered to the affirmative. Incidentally all of these six critics hold responsible, well-paying posts on important city newspapers.

The reasons for the stagnancy of music criticism in America are therefore many. There have been pointed out two of the most outstanding ones, namely, the inability of the critic to earn a living wage in his occupation and the innumerable foreign influences which tend to make him inadequately versed, or which tend to stifle the honest expression of his opinions. There are other reasons too. For one thing there is the lack of a systematic training in our musical conservatories which can produce critics fully equipped for their tasks as effectively as it can expert performers. Our critics have blundered into their positions through devious channels, most of them graduating, or being assigned, from the ranks of pure reporting. Their background is therefore, not always as complete and as thorough as their position requires. It can hardly be expected that great critics should arise under such circumstances. Secondly, the music critic is unable to continue with his musical studies, is unable to absorb himself with original musical researches because all of his active time is generally absorbed with the prosaic details of the newspaper or outside work from which he must earn the bulk of his living. European trips whereby he can come into contact with the latest trends in modern music each year are of course out of the question. Necessity therefore cramps his musical and intellectual growth; a broadening and maturity under such conditions can hardly be expected.

And yet, who will deny that there is a crying need throughout the whole country for the steady influence of competent criticism? We stand in direful need of dependable, thorough, clear-visioned music critics much more urgently than we need more performers and composers. We need these critics to synthesize all our musical efforts into a unity; to lead us out of our jazz chaos into an intelligent acceptance of worth while music. Our times beg for great critics. The radio is bringing the best music to millions of homes; the average listener, fifty million of him, demands the knowledge whereby his musical perspective may be adjusted to a higher scale. His ear must be gradually attuned to the finer things; for him the gold must be sifted from the dross so that eventually he may be able to judge value for himself. The phonograph companies are doing monumental work in reproducing great masterworks of the past and the present on per-

*The questionnaires we have on hand are open to inspection by any who care to examine them.

IN NEXT WEEK'S ISSUE:

FIFTY YEARS OF ORCHESTRAL MUSIC, By Cesar Saerchinger

NOT SO GRAND OPERA, By Ernest Harold Barbour

WHAT SHOULD BE THE GOAL OF SCHOOL MUSIC, By Mabelle Glenn and Dr. James L. Mursell

manent discs. We need great critics to guide their groping efforts and to bring the best of their achievements to public note. Young gifted virtuosi are being developed in our country, for radio, theatre and concert, and amateur performances; they require the steady influence of a critical voice to tell them their faults and to point out their virtues. Where can they possibly obtain it today before starting on their career?

Music in America is beginning to come into its own, now that industry recognizes its value for its own purposes, and sees what a potent force it can exert on all the people. An indigenous music is arising out of the soil, despite industrial hamperings. There are at the present time several gifted and young composers who show originality and strength in their music. Millions of school children are now being taught to make and appreciate better music. This country spent last year \$600,000,000 for radios alone. And the year before, \$835,000,000. For sheet music the people of America spent last year \$35,000,000; for concerts, \$21,000,000; for musical instruments, \$6,000,000. And further research could add many a stupendous sum to our cash output in behalf of music.

And 138 poorly paid critics to direct and advise us in all this money we expend so liberally?

America needs competent music critics

badly—to steady the efforts of musical pioneers, to slowly lead us out of our experimental blunderings and wastes and into full-fledged maturity. We will never have an important music of our own without them. America must have critics raised upon our own soil, critics that are competently trained, that can understand our problems and our needs. If we want this kind of criticism we must inaugurate carefully and completely outlined courses in our schools and colleges of music whereby a talented student may undergo a thorough training in music, literature, aesthetics; courses competent to fit him not alone for the newspaper reviewing we know nowadays, but for the various other fields—radio broadcasting, appreciation—that can surely use him. Scholarships should of course make these courses of study more accessible to the impecunious student.

Then, we must by all means raise the level of daily newspaper music journalism, to make it a well-paying and a full-time job. And the conscientious critic who will lend an alert ear not only to the concert hall, but also to the radio, the phonograph, to young blundering musicians who have not yet reached recognition or even the assurance that they are capable of professional excellence, will find not only that his position well deserves handsome remuneration but that it also deserves all of his time, energy and zeal.

THE LOCAL ARTIST

By MAYO DAZEY

Music Critic of The San Antonio Light, San Antonio, Texas

ABOUT this inoffensive term, "local artists," a general and frequently offensive prejudice has arisen. Vaguely milling it over in subconscious fashion, it has recently resolved itself with me into several definite conclusions.

First, as to the word "local," which in itself surely should have no particularly damning inference, because a moment's reflection will instantly show that every artist, given the proper geographic background, is a local artist. This holds equally true of Kleiber in Vienna, or of Lily Pons in Paris. Therefore it will readily be seen that any artist, great or small, may be "condemned" upon that score.

But behind the belittling of the small town performer as a "local artist," lies a hard, implacable fact which has its basis in cold reasoning. Let's face it, to the end that individually and collectively, we may advance.

Suppose we concentrate particularly upon the vocalist. Each local singer has about her a small coterie of friends and well-wishers who are, in sad reality, her greatest liability, her highest barrier to artistic arrival and legitimate fame. These inflate her ego and mesmerize her sense of values. In time her own earnest discrimination is blunted and dulled; she becomes bitter in her reaction to critical analysis, absurd and pitiable in her conceit. A wall has been built between herself and saving, timely criticism, which makes her position as inaccessible as it is personally and artistically disastrous.

Such local artists do not grow. They cry long and loudly for what they fondly term "constructive criticism," realizing (as they must) that fair reviews are indispensable guides along the hard road to be pursued. What such artists really mean by "constructive criticism," as any veteran reviewer will agree, is—flattery. Oh, the recipients will enter staunch denial. Nevertheless the fact remains that anything else is beside the point, that criticism of any sort has become distasteful, for criticism makes the criticized think, penetrates the comforting

wall of ego. The artists and their friends resent such liberties.

It is plausible therefore to suppose that until the criticized leave the shelter of immediate environment, until they are gallant enough to face sincere and completely impersonal criticism of their art, they shall remain to the end "local artists" in the terribly damning service.

Three highly illuminating remarks were overheard at a recent state music convention in Texas.

Lady-from-Houston: "No, indeed, she's not from Houston! (An absolving inflection that!) She's Miss So-and-So from San Antonio."

Gentleman-from-the-Capitol: "Yes, that baritone is splendid. We've no one in Austin to compare with him."

San Antonio lady, in response to eager query: "Why my dear, they aren't anybody! It's all just local talent!"

Obviously community jealousies, both social and artistic, play their part in discrediting the local prophet in his own land, but one must insist that these handicaps are as nothing to that most insidious one, the well-meaning but ignorant friend.

Frequently a reviewer omits mention of a performer thinking it, in his heart, the kindest thing to do. But that, it seems, is the cardinal sin. "Say what you will about me—anything, regardless how bad—but in heaven's name don't ignore me!" Then let the critic, in his next review, say that this young person sings consistently off key, and that the voice placement is faulty. What happens? The moment the paper reaches the street, the wires commence to sputter. "A lie!", "Insult!", "Outrageous!", "Libelous!", "Malicious," are some of the telephone compliments for the critic.

However, he merely smiles a trifle wearily, a little bitterly. Right well he knows that until the singer in question ceases to regard critical analysis as a "personal insult," the outraged one will continue to be, in the most offensive meaning of the phrase, a mere "local artist."

Perhaps the lady from San Antonio was

A FISH STORY!



The United Press recently sent out a story which ran as follows: "John McCormack may be recognized as one of the world's greatest tenors, but his own daughter, Gwendolyn, can beat him at fishing. Miss McCormack today displayed a 165-pound Marlin swordfish she landed alone after a fifty-five-minute battle. Tenor John failed to get a nibble." Manager McSweeney to plague his tenor sent him a wire congratulating him on being Gwendolyn's father. It was not long thereafter that McSweeney received a letter from McCormack with the accompanying photographs and one sentence, "You poor fish, where do you get off now!"

right after all and maybe these local artists aren't anybody—yet. Shaken free of shackling ego and hampering friends, such performers may reach the stars.

Another Critics' Concert

The New York Critics' Concert of last season (given for the benefit of unemployed musicians) is to have a repetition, with an entire change of program, during the coming Yuletide period. The event will again be held at the Barbizon-Plaza and managed as before by Catherine A. Baman, to whom suggestions and applications for tickets should be forwarded, care of the Barbizon-Plaza, 58th Street and 6th Avenue, New York.

Australia to Hear New Opera

SYDNEY, AUSTRALIA.—Arthur Benjamin, the Queensland composer resident in Lon-

don, has written a new opera based on a story by Anatole France entitled, *The Man with a Dumb Wife*. Sir Hugh Allen, director of the Royal College of Music, London, is to produce it, with Sir Thomas Beecham as conductor. Three performances will be given in December. Mr. Benjamin has also written a violin concerto which has been accepted for publication.

Strella Wilson, an Australian singer, made a successful appearance at Covent Garden as Fedra. She has received an offer to appear in Noel Coward's *Cavalcade* to be produced at Drury Lane. E. P.

New Weingartner Creation

AIX-LA-CHAPELLE.—Frühling (Spring), a new symphony by Felix Weingartner, premiered here under the baton of Peter Raabe, is lively and melodious. The composer was present and had an affectionate reception. L.

LYRICAL MOMENTS

TO AN OLD PIANO

Awake, O instrument of immortality,
And sing thy song again down through the cycled years,
That men may hear, and pause to heed thy harmony
Sounding an echo in their wistful hearts, too mute
To give an individual voice to melody.
Thou art the very mouthpiece of the gods themselves;
Thy voice transmutates the silences of dim lost years
To life again; from softly muted minor chords,
To full crescendo, as the moods that govern men.
Thou knowest all the pageantry of human loves;
And all the struggle and the pain that men endure;
Thou knowest too the ecstasy of that white flame
That fans to fire when the spirit speaks through thee;
So must he feel, who touches thy old yellowed keys
With sympathy and love that only music gives.

IN MEMORIAM: PAVLOWA

Only to see her was to know
She held all music in her soul;
Poignant and sweet, like new moon's glow;
Graceful her step and sweetly slow;
Or joyous as a vibrant flame,
Thrilling with fire and ecstasy;
Muted as secret sighs and tears
She danced like a dream through the years.
Poised like a flower on a fragile stem,
Impervious to time or change;
Her soul still lives; in all that's fair
Something of her shall linger there.

TO A PIANIST

Fingers so small and slim and white,
Too frail you seem to wring such song
From an instrument of wood and string!
Yet with the magic of your hands
You call to life all music's soul;
Till we rise up on rhythm's sea
Lost in moods of lovely dreams.
You change a thing inanimate
To living beauty, and the song
You sing holds tones of light and shade
And wistful pain of all things fair.
Your hands have gifts too fine for earth;
Perhaps an angel blessed each one
When you were born, and sent you forth
With secret power prisoned there
That you might speak to this old world
In music, drawing men to God.

By Lily Strickland

Philadelphia Hears Opera and Symphonic Concerts

Philadelphia Orchestra, New York Philharmonic and Pennsylvania Symphony Delight Large Audiences — La Traviata Well Presented—Richard Tauber in Recital

PHILADELPHIA, PA.—Fritz Reiner was the conductor for the Philadelphia Orchestra concerts of November 13, 14, and 16, when he presented a varied and interesting program.

Beethoven's Leonore Overture No. 3 opened the program and was given an individual reading, much of it being taken rather more deliberately than usual, no doubt for the matter of contrasts.

The Mozart symphony in G minor followed, well read and played. Especially noticeable were the contrasts of time and tone throughout the concert, thereby throwing into sharp relief the parts thus contrasted.

Following the intermission came Toch's Little Overture to the Opera, The Fan, which was played for the first time in America. The delicacy of this work was charming, written as it is, for a small orchestra. Mr. Reiner obtained remarkable strong rhythm in pianissimos. The work was

very well received and would bear repeating.

Ravel's Le Tombeau de Couperin was particularly beautiful both as to content and performance. The four parts, Prelude, Fanfare, Menuet and Rigaudon, were in the familiar Ravel style, with modern harmonies and melodies. Mr. Reiner gave an excellent interpretation to them and carried the orchestra with him in every detail.

Strauss' Don Juan closed the concert in a flood of sound. Mr. Reiner has established a reputation for himself in his interpretation of Strauss, as witness his excellent work in the opera Elektra, given recently in Philadelphia. This was but another evidence of his prowess in this particular line, and drew forth much applause.

RICHARD TAUBER IN RECITAL

The Penn Athletic Club Musical Association opened its series of concerts for the season on November 13, with a recital by the German tenor, Richard Tauber. This

marked Mr. Tauber's first appearance in Philadelphia.

His program comprised songs from three of the great German masters, Schumann, Schubert, and Strauss, with a final group of four melodies by Franz Lehar, in a more popular vein.

For the first group, Mr. Tauber had selected five of the sixteen songs in the cycle known as Dichterliebe by Schumann, and gave them with finished artistry. Next came two Schubert numbers, Der Doppelgänger and Ungeduld, also well done. Strauss was represented by Tram durch die Dämmerung and Heimliche Afforderung, using as encore after this group, the familiar Zueignung.

Following the recital, a reception was tendered to Mr. Tauber, under the auspices of the North German Lloyd Line, at which representatives of the city's German organizations were present together with those prominent in musical circles here, among whom was Dr. Stokowski. M. M. C.

PHILADELPHIA GRAND OPERA CO.

The Philadelphia Grand Opera Company gave a brilliant performance of Verdi's La Traviata, on November 12, before a large and enthusiastic audience in the Academy of Music.

Josephine Lucchese made her first appearance of this season with the company in the role of Violetta, a part which she has sung here many times and always with success. If possible, Miss Lucchese seemed to outshine her previous fine interpretations of the

part. She was in excellent voice, singing the difficult coloratura arias of the first act with perfect rhythmic sense and faultless intonation. In the exacting dramatic work of the second and third acts she rose to great heights, and drew uproarious applause. It is doubtful if a Violetta could be found with every requirement so perfectly met. Her stage presence is altogether charming, her voice lovely, and her acting superb.

Robert Steel, who has recently returned from several years spent abroad, during which time he sang successfully in the opera houses of Europe, made his first reappearance in Philadelphia as the elder Germont. His singing was fine, rousing special enthusiasm by the Di provenza il mar of the second act. His voice is of beautiful quality and used skillfully. Of equal importance was his histrionic interpretation of the role, for he invested it with great dignity and tenderness.

Dimitri Onofrei as Alfredo, was splendid vocally, but unconvincing dramatically. His arias in both the first and second acts were well sung.

Helen Jepson as Flora, Paceli Diamond as Anina and Albert Mahler as Gaston, were also pleasing both vocally and dramatically.

The other parts were well taken as follows: Abrasha Robofsky as the Baron; Conrad Thibaut as the Marquis; Enrico Giovanni as the Doctor, and Alessandro Angelucci as Giuseppe.

The ballet in the third act was exquisitely danced by the corp de ballet.

The performance was staged by Wilhelm von Wymetal, Jr., with particularly fine artistic lighting effects.

Alberto Bimboni was the conductor, and the orchestra was composed of members of the Philadelphia Orchestra.

THE PHILHARMONIC SYMPHONY OF NEW YORK

The second concert of its Philadelphia season was given by the Philharmonic-Symphony Society of New York, on November 9, in the Academy of Music, under the direction of Erich Kleiber, and featuring Jose Iturbi, Spanish pianist, as soloist.

The program was unusual in the material selected. Weber's Symphony No. 1 in C major was the opening number. It was delightful to listen to, essentially full of humor in parts and splendidly played.

Following this came the Little Theater Suite, op. 54, by Toch, a modern composer. This also was humorous in several of the five sections, designated as follows: Overture; Bashful Wooing; Dance; Nocturne and Finale (Presto). Discords were audible but not overpowering, and the work proved interesting.

Divertimento for Flutes, Trumpets, and Timpani in C major by Mozart, was splendidly performed by the soloists of the instruments designated. The seven short sections were given with fine balance and rhythmic feeling.

It remained for Iturbi to electrify the audience, however, with his exquisite performance of the Mozart Piano Concerto in E flat. The "dangerous simplicity" of Mozart has long been an overworked phrase, but all those who heard Iturbi in this concert were forcibly reminded of it. The tonal gradations, nuances, florid and melodic passages were played with that artistic finish and deceiving ease which mark all of this soloist's work. He was recalled over and over again, by his most enthusiastic auditors.

As a closing number, Mr. Kleiber led the orchestra through a magnificent performance of Wagner's prelude to Die Meistersinger. The audience also manifested warm appreciation of Mr. Kleiber's fine conducting.

PENNSYLVANIA SYMPHONY ORCHESTRA

The Pennsylvania Symphony Orchestra gave its second concert of the season on November 8, Henry Hadley conducting, in the Scottish Rite Temple, before a large and attentive audience.

The concert opened with Brahms' symphony No. 3 in F major, finely interpreted by Dr. Hadley and well performed by the orchestra, which is doing such highly creditable work with so few rehearsals. Under the excellent leadership of Dr. Hadley, it has shown a vast improvement this year over last season, and deserves much encouragement in its praiseworthy object of supplying work for many musicians as well as presenting the finest orchestral music to Philadelphians at very reasonable rates.

Eunice Howard, pianist, was the soloist of the evening, playing the Mozart concerto for piano in D minor. She revealed a tone of good quality, an ample technical equipment, a comprehension of the artistic requirements and a pleasing manner. She was warmly received and recalled several times.

Dr. Hadley's own work, The Culpit Fay, a rhapsody after the poem by Joseph Rodman Drake, was an interesting feature of the program. It was delightfully descriptive, making very clever use of the resources of the orchestra, and maintaining an elfin atmosphere. The orchestra overcame the difficulties of execution with little trouble and both the composer-conductor and orchestra received enthusiastic approval.

The final number was Goldmark's overture, Sakuntala. M. M. C.



Photo by Apeda, 1931

MERLE ALCOCK

Contralto

Excerpts from Press of 1931

"Merle Alcock was a picture in her white gown and sable tresses. It is likely her success was as much personal as it was artistic for a nicer platform manner would be far to seek."

—Detroit News

"Won the audience with her rich voice."

—Detroit Times

"Charming Manner . . . Delightful songs."

—Detroit Free Press

"Miss Alcock did some interpretive singing of high order. Her voice, itself, like an instrument."

—Evening Post

"In diction, phrasing and sheer singing, her treatment of the songs was beyond cavil."

—World-Telegram

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"ONE COULD ONLY WISH HE BELONGED TO THE VIENNA OPERA AND APPEARED AS GUEST AT THE METROPOLITAN!"

"VOICE OF BEAUTIFUL COLOR WITH CARUSO-LIKE SWEETNESS."

"HE WAS RECEIVED AS A CONQUEROR."



Photo by Fayer, Vienna.

CAVALLERIA RUSTICANA
AND PAGLIACCI

Deutschösterreichische Tages-Zeitung, July 7, 1931

An evening of high art, which should be the rule at the Vienna Opera, but is only a rare exception, resulted from the guest appearance of Jeritza and Tokatyan in *Cavalleria Rusticana*. . . . Tokatyan won the hearts and minds of his audience with his first aria behind the scenes, and increased their delight with his beautiful, warm and effortless singing throughout the evening to the final scene of his heart breaking farewell to his mother. His art is a perfect unity of natural gifts and technique, and his interpretation the result of deeply felt emotion.

Neues Wiener Tagblatt, July 6, 1931

With Tokatyan as her partner she (Jeritza) had a Turiddu who was her equal. . . . Every Italian word flows like gold through his lips.

Pester Lloyd, May 27, 1931

From the first moment the audience was held enthralled by this forceful dramatic personality the like of which there are few in the world of opera.

8-Orai Ujsag, May 28, 1931

The audience received in him the great singer and great actor with thunderous applause. His full sonorous voice is of exceptional beauty and soars freely, and his culture is also comparable to the greatest in every respect. His acting is free from all posing and routine gestures. He is a true histrionic genius. The public applauded Tokatyan with

unexampled enthusiasm, and he gladly repeated in front of the curtain the grand aria from *Pagliacci*.

TOSCA

Vienna Die Stunde, July 7, 1931

Tokatyan seems quickly to have won the Vienna public. A few heard him as Turiddu and a crowd rushed to greet him as Cavaradossi.

Neues Wiener Tagblatt, July 14, 1931

Armand Tokatyan as Cavaradossi. . . . A singer of whom we could only wish that he belonged to the Vienna Opera and appeared as guest at the New York Metropolitan. He is, if one may invent the term, a bel canto expressionist, as was proved by his first act aria, and a lyric tenor in heroic mould as his singing of the hymn (Vittoria) proved. Lightness and sonority on the high notes, with long holds on the B and B-flat, and therewith a handsome appearance.

ANDRE CHENIER

Neues Wiener Journal, Sept. 10, 1931

A splendid singer and artist is this Tokatyan. As his Turiddu was the surprise of the last week of the summer season, so his Andre Chenier is the first triumph of the season just beginning. The moment he appears on the stage he becomes undeniable master of the scene. So powerful is the impression and significance of his delivery that he appears imposing with his forceful energy and glowing temperament.

IN CONCERT

Prager Tagblatt, Oct. 7, 1931

Tokatyan is one of the successors of Caruso. . . . A brilliant lyric tenor with all the characteristics of the Italian in the best sense of the word: powerful in pianissimo, sweet in forte. . . . The enthusiasm of Vienna was justified. Here, too, a great popular success is to be recorded.

Neues Wiener Journal, Oct. 2, 1931

The beauty of Armand Tokatyan's voice is its power. He is a dolcissimo tenor of southern warmth, but the public is carried away with the gleaming gold of his upper register and his unimaginable vocal art, which bubbles over with the joy of singing.

Neue Freie Presse, Oct. 3, 1931

His voice is sweet and at the same time powerful. . . . That it has high notes for use on every occasion is proved not only by his singing of the high C with the Battistinian effect in the Bohemian aria; but, stimulated by the storm of applause which it raised, did he not repeat it over and over again? Tokatyan takes these high notes without any apparent effort, and he hits them squarely without sliding up to them—evidence of the highest technical maturity. . . . His technique, expression and phrasing are of the Italian school.

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ADOLFO BETTI INVESTIGATES THE LIBRARIES OF BOLOGNA AND MODENA

Adolfo Betti, a member of the now extinct Flonzaley Quartet, recently returned from a summer abroad. Interviewed by a Musical Courier representative, Mr. Betti said:

"I have nothing sensational to relate about my stay abroad. In the old days, musical

"However, on the whole, my vacation was a very interesting; a fully enjoyable one. I had opportunity to alternate, in square measure, work and leisure, and I took full advantage of it.

"Research for my studies on Geminiani and the violinists of the XVIII century oc-



Adolfo Betti in his studio at Bagni di Lucca, Italy, where he spent the past summer, and (right) pictured with his mother.

sensation used to be almost an exclusive privilege of prima donnas; of late it has become more or less the lot of conductors.

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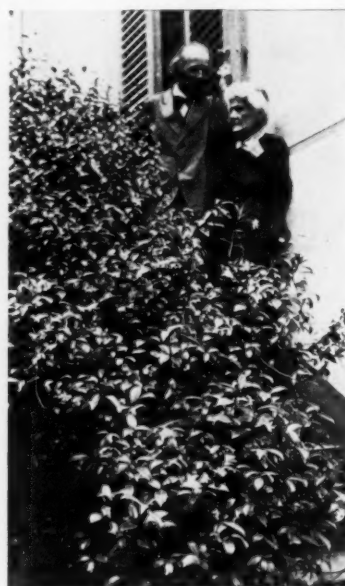
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cupied me at first. Visits to the old libraries of Bologna and Modena proved especially interesting. Modena—the quaint little town mainly associated in our memories with glories of the Estense family—has a sumptuous library, so complete in every department and so well organized that it would be an ornament for any great metropolis. And the wealth of the violin literature during the first part of the XVIII century! . . . In my opinion the only parallel to such a richness of epoch-making work in the history of art is to be found in the phenomenal amount of masterpieces produced by the Florentine painters during the early part of the Renaissance.

"About the middle of June I settled down in my home at Bagni di Lucca where, except for occasional motor trips to some of the hill towns of Tuscany and Umbria, I stayed quietly all summer. In August and September a young American association of chamber-music players—the Misses Gladys T.

Shailer, pianist, Em Smith, violinist, and C. Zelma O'Crosby, violoncellist—came to work with me and many a pleasant hour was spent with these gifted artists preparing their repertory for the winter.

"At the end of August, as you know, my



pany to sing the leading feminine role of Martha in the opera Kovantschina which is to be produced December 14; at the Metropolitan Opera House, Philadelphia.

Memphis Beethoven Club's Concerts Begin

Florence Austral and John Amadio Heard on Initial Program

MEMPHIS, TENN.—The first of a series of concerts to be presented by the Beethoven Club, of which Mrs. David L. Griffith is president, was given in the Concert Hall of the Ellis Auditorium Friday evening, when Florence Austral, soprano, and John Amadio, flutist, with Nils Nelson as the able accompanist, gave a recital. The large and discriminating audience of local and out-of-town music lovers filled the hall, and enjoyed the entire program, compelling the artists to give numerous encores after each number. Miss Austral's program comprised operatic arias, a group of German and English songs, and the always popular *Tes Yeux* (Rabey with flute obligato, and closing with the *Alleluia* (Morris). Following the *Hymne au Soleil* (Georges), Miss Austral gave, by request, the *Battle Cry* from *Valkyrie*, which received insistent applause. Mr. Amadio appeared on the program in two groups of numbers for flute and piano. Nils Nelson was accompanist, and added much to the program.

Mrs. R. M. Martin, chairman of the Artist Concert Committee of the Beethoven Club, announces the appearance of the Minneapolis Symphony Orchestra as the next attraction, while Renee Chemet, violinist, and an assisting artist will close the series for 1931-32.

The usual Sunday afternoon concerts sponsored by the Beethoven Club, and given in the ballroom of the Hotel Peabody bi-monthly, are under the direction of Mrs. George Clark Houston, general chairman. Mrs. Cyril Cole was special chairman for the first of the series, when Mrs. Roscoe Clark, soprano; Wilson Mount, baritone; Sallie Ashcroft Leake, pianist, and Ethel Potts Ware, harpist, gave a delightful program.

An interesting and well-deserved honor is the Memorial Loan Fund which the Beethoven Club is giving in memory of the late Dr. J. F. Hill. Students who have serious musical intentions will be aided by the fund, enabling them to continue their education. It will be remembered that Mrs. Hill was president of the Beethoven Club for twelve years, and that Dr. Hill was most generous and interested in the musical events of the city.

Last season Mrs. David L. Griffith, president of the Beethoven Club, inaugurated a course of piano and vocal lecture-recitals which proved to be one of the club's instructive features. These will be continued this year, many of the talented members contributing.

Mrs. J. Fred Pritchard, chairman of the music committee of the Nineteenth Century Club, presented two local composers in original works recently at the club. Mrs. Frank Sturm, pianist, composer, and writer read two short original poems, *October* and *Tears*, which she has set to music.

Herbert Summerfield, pianist, included several original compositions in a group of numbers, the most interesting being the colorful *In the Japanese Garden*.

Memphis is happy to welcome Wikter Labunski, pianist-composer, as the artist teacher of the Theodor Bohlmann School of Music, succeeding the late Theodor Bohlmann. Gladys Cauthen is the director of the school. A reception was given recently at the school honoring Mr. and Mrs. Labunski. J. V. D.

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SECOND AMERICAN LECTURE TOUR, AUTUMN 1931



beloved master, Cesar Thomson, died. It was a great shock to me, for not only had I a deep admiration for the artist, but also cherished a filial affection for the man. Besides memories of my student days at Liege, unforgettable recollections of the time when I was his assistant at the Conservatory in Brussels and took charge of his virtuosity class during his absence were linked to him. Arthur Abell has written very eloquently, for the Musical Courier about Thomson's unique position in the musical world as a player and a teacher. It would be difficult to think of a more competent and fitting tribute to the master.

"On my way to Havre (where I embarked for America) I went to Lugano to see Mme. Thomson. The Thomson home is near the shore, in a most picturesque site, having in front, across the water, the beautiful peak of S. Salvatore and at the right the bay of Lugano with a full, lovely view of the city.

"The death of the Master (as Mme. Thomson related to me) occurred with terrific suddenness. During the morning he had been working in his garden, a hobby of his last years, watering the flowers, and just as he was entering the house for lunch he was struck and fell unconscious to the floor. A fitting end for one whose love for nature was only surpassed by his devouring passion for art.

"Thomson left, besides a rich collection of old musical works, several manuscripts of priceless value to students and lovers of the violin literature. Mme. Thomson has entrusted to me the delicate task of collecting them and putting them in shape for publication and I hope that they will soon be available in this country.

"Nothing else, I am sure, is more apt to give an adequate idea of the genius of one of the last Titans among violinists." V.

Bussinger to Sing in Russian Opera

Elena Bussinger, mezzo-soprano, has been engaged by the Russian Grand Opera Com-

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Rodzinski Wins Los Angeles Applause

Since the opening of the Los Angeles Orchestral season, Artur Rodzinski, conductor of the Los Angeles Symphony, and former associate conductor of the Philadelphia Or-



Photo © Goldensky

DR. ARTUR RODZINSKI.

chestra, has been receiving the plaudits of public and press for his unusual musicianship. Among the tributes to his artistry are these excerpts from reviews:

"Fanfares, flowers, a festive gathering filling Philharmonic Auditorium, greeted conductor Artur Rodzinski last evening. An auspicious opening of the thirteenth Philharmonic season and the third of the popular leader as artistic head of an organization which has made distinct strides under the impetus of his personality." (Bruno David Ussher in the Los Angeles Evening Express.)

"The conclusion brought forth a precipitation of enthusiastic applause such as is seldom heard at a symphonic performance

and Rodzinski was given an appreciation which he graciously extended on to the now fully en rapport players." (Carl Bronson in the L. A. Herald)

"... He invests his interpretation with a unity, compactness and strength which cannot fail to fascinate, and the fact that both the Bach and the Brahms, particularly the latter, were greeted with delight by his listeners, did grace to the spirit he disclosed in the unfolding of these two great works." (Edwin Schallert in the L. A. Times.)

"The players brought fervor to their task, and in his surety of them Rodzinski showed greater spontaneity than ever before. He now dispenses with the baton, and generally with the printed score." (Patterson Greene in the L. A. Examiner.) Mr. Greene says further, "Devout thanks that Artur Rodzinski is conductor of our band."

Tokatyan Well Received Abroad

Armand Tokatyan, tenor of the Metropolitan Opera Company, who returned recently to New York, had fourteen performances in opera in Budapest, Vienna, Prague and Brune. The operas in which he appeared were Andrea Chenier, in which he made his first appearance, Tosca, Cavalleria Rusticana and Pagliacci (both in one night), Rigoletto and Boheme. It is said that the critics received him with enthusiasm and in several places declared they would like to have him as a member of their own opera company and merely a guest with the Metropolitan Opera Company.

After a performance broadcast in Prague, Mr. Tokatyan received ten offers of concerts and operatic appearances. In Prague and Vienna, he was also heard in recitals and as a result of this first tour abroad Mr. Tokatyan will return to Europe next season for a number of appearances.

He has begun rehearsals with the Metropolitan Opera for his tenth consecutive season with that organization. In addition to his operatic appearances, the tenor will give a number of concerts under the direction of NBC.

Szigeti's New York Recital Program

Joseph Szigeti, Hungarian violinist, at his only New York recital this season, November 27, plays for the first time an arrangement by Grunes of the gavotte from Prokofiev's Classic Symphony. He will also introduce to New York audiences the Ysaye

sonata in G minor for violin alone which the composer dedicated to Szigeti; the Stempenyu Suite of Joseph Achron; and a suite of four pieces—Toccata, Chanson et Boite à Musique, Aria, and Basson Ostinato—by Alexandre Tansman. The Achron and Tansman works are also dedicated to Szigeti, as well as an arrangement by Grunes of the Supplication from Stravinsky's Fire Bird.

M. T. N. A. Holds Annual Convention

The fifty-third annual meeting of the Music Teachers National Association is to be held in Detroit in conjunction with the National Association of Schools of Music, December 28 to 31. The papers to be read are announced as follows: A Report on the Examination of Schools in the N. A. S. M., by H. L. Butler, Syracuse University; The State Boards of Education and the Battle of the Certificates, by Charles N. Boyd, Pittsburgh Musical Institute; The Congressional Library and its Available Service to American Musicians, by Carl Engel, chief of the Music Division, Washington, D. C.; Why the American Choral and Festival Alliance?, by Mrs. William Arms Fisher, of Boston; Modern Tendencies in Harmony Teaching, by Arthur Heacock, Oberlin Conservatory; Emotion vs. Intellect in Music, by Mrs. H. H. A. Beach, of Boston; Music Culture as a Required Major College Study, by Henry Purmort Eames, of Scripps College, Claremont, Cal.; The Intellectual Element in Music, by David Stanley Smith of Yale University; Progress in Class Instruction in Music Today, by C. M. Tremaine of New York City; a paper (the subject yet to be announced) by Ernest MacMillan, of Toronto, Canada.

At the voice forum Frantz Proschowski is to read a paper on Voice and Intellect; Florence Lamont Hinman of Denver, Col., will present a paper on Developing a Workable Musicianship in the Adult Singer Who Has Not Had Musical Training. At the piano forum Percy Grainger will give a demonstration of piano ensemble; Clarence Hamilton of Wellesley will read a paper on The Future of Piano Study, and Mrs. Crosby Adams of Montreat, N. C., a paper on Music Without Tears.

Speakers at the annual banquet will be Ernest Fowles of London and Ossip Gabrilowitch. During the convention musical programs will be given by Mrs. Beach, the Detroit Little Symphony, Georges Miquelle,

SCORES SIGNAL SUCCESS



BENNO RABINOF

gave a recital in Carnegie Hall, New York, on October 11, before an appreciative audience which filled the auditorium. "He has much to offer," commented the Herald-Tribune. The Times stated: "He played brilliantly, with much bravura and a steady control of tempo for which one is grateful." In memory of Eugene Ysaye, he played that violinist's sonata for violin alone. Mr. Rabinof began his career several years ago under the personal sponsorship of his teacher, Leopold Auer. (Photo by Maurice Goldberg.)

cellist, the Laurel Singers, the Central High School A Cappella Chorus, and the Detroit Symphony Orchestra which will play a program of American music under the direction of Howard Hanson.

Effa Ellis Perfield Guest Speaker

Effa Ellis Perfield was guest speaker on Thursday evening, November 12, at the Mycom Club, New York College of Music. Mrs. Perfield is an authority on pedagogy, musicianship and piano playing for class work and the individual. Many music teachers and students attended.

"He must be given reference to when the piano's high company is named."

—Detroit News, October 16, 1931

First appearance this season
in Detroit, October 15

GORODNITZKI

Pianist

"His success could hardly have been greater. He must be given reference to when the piano's high company is named. His style is manly, but of the pounded emphasis and self conscious virility he shows none. The music cascaded from his fingers blithely and mellifluously."—Detroit News, October 16, 1931.

"Created a sensation with his swift, penetrating reading of the difficult Liszt first Concerto. The audience listened to him with an eagerness and enthusiasm that was good to behold. The artist's trilling was a bit of sparkling beauty, perfect in its execution."—Detroit Free Press, October 16, 1931.

"Time after time they called him back to the platform with their enthusiasm. The visitor had earned the ovation unquestionably with a performance which stamps him as an artist with a future worth watching. He seems to have ideas of his own about music."—Detroit Evening Times, October 16, 1931.

New York Recital — January 28, 1932 — Carnegie Hall

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Maurice Goldberg photo

Metropolitan Opera

(Continued from page 5)

room of his apartment for Max Lorenz and Richard Tauber.

GIRL OF THE GOLDEN WEST, NOVEMBER 9

Monday night subscribers and transient patrons were treated to a lively and compelling performance of Puccini's California opera, first heard in its world premiere at the Metropolitan twenty-one years ago.

Maria Jeritza was in her best estate as Minnie, her voice ringing brilliantly in high tones and achieving the softer lyrical moments with charm and feeling. No one acts the role better than Mme. Jeritza whose depth of sentiment and whimsical sense of comedy form an irresistible combination in settling forth the joys and woes of the mining camp lass who loves a picturesque bandit.

That bandit, Dick Johnson, was sung and mimed by Giovanni Martinelli, who also has made himself an imposing factor in the "American" opera by Puccini. Martinelli possesses the emotional intensity, the bravura vocalism, and histrionic force to make Dick a worthy partner of Minnie.

Giuseppe Danise is a painstaking but not convincing Jack Rance (sheriff). The rest of the cast added to the effectiveness of the evening. Vincenzo Bellezza conducted.

MANON, NOVEMBER 11

Beniamino Gigli's singing of the Dream is a treat which alone makes it worth while to hear Massenet's Manon, and the same thing may be said of Lucrezia Bori's delivery of the Appeal to Des Grieux in the famous scene at the monastery of St. Sulpice.

Both Gigli and Bori fill this production with suave and finished vocalism, and an ardor of acting that makes Prevost's imperishable story take on the semblance of true operatic romance.

Massenet's score, though worn thin in spots for ears accustomed to the sonorities of Wagner, Strauss and the current Weinberger, still retains tuneful attractiveness, delicacy of color, and true atmosphere of an earlier Gallic musical period.

Giuseppe De Luca sang the role of the rascally Lescaut, and Leon Rothier lent dignity to the Count des Grieux, who like the elder Germon in La Traviata has the difficult task of trying to separate an enamored son from a damsel of easy virtue but infinite charm.

Others in this Wednesday performance were Mmes. Dominelli, Egner, Flexer; and Messrs. Bada, Cehanovsky, Ananian, Altglass and Gabor. Louis Hasselmanns conducted with due regard for the graceful lines of the Massenet music.

DIE MEISTERSINGER, NOVEMBER 12

(See story on page 5)

TOSCA, NOVEMBER 13

Puccini still reigns as a favorite of the opera devotees. With the new Metropolitan season only a few evenings under way, already a quarter-dozen Puccini works have been given, and invariably to large audiences.

Tosca was the offering on the ominous evening of Friday the thirteenth, with a cast pleasantly familiar.

Maria Jeritza contributed her intensive delineation of the title role, and as always was a vividly dramatic and appealing personality. Jeritza began with deliberate restraint, admirably withholding herself until the Puccinian climaxes afforded her the fullest opportunity for entire fervor vocally and in acting.

Lauri-Volpi's singing and portrayal of Cavaradossi again moved the audience to heated applause. Season after season, Lauri-Volpi has gradually added to his ar-

tistic stature. His top notes have a new luster and brilliance this season.

Scotti of course was Scarpia, the same incomparable interpreter who has made the role one of the epic characters of operatic history.

Other artists who performed their tasks with sterling effect were Cehanovsky, Malatesta, Paltrinieri, Gandolfi, and Flexer. Bellezza conducted. Former Secretary of State Bainbridge Colby spoke briefly before the second act in behalf of the unemployment fund drive.

LA FORZA DEL DESTINO, NOVEMBER 14

Giovanni Martinelli and Rosa Ponselle were the hero and heroine not only of Verdi's Force of Destiny but of a performance which for sheer beauty and dramatic power would be difficult to surpass. Martinelli, mature and finished artist that he is, portrayed Don Alvaro in a manner so magnificently masculine and with a vocal delivery so elevated as to ennoble even the specially theatrical situations as Verdi exalted them by some of his best music.

Ponselle's Leonora has been well known and admired since her sensational debut in that role opposite Caruso. No higher praise is possible than to say that she was in her highest form, with a voice of such lushness and responsiveness to emotion that its superior is not to be found elsewhere in the world today.

Among the rest of the cast Mario Basiola stood out as Don Carlos; he drew the character well and his robust yet mellifluous baritone made an effective complement to Martinelli in the great duets of the third and fourth acts. Gladys Swarthout made a sprightly Preziosola and Tancredi Pasero brought dignity and beauty of voice to the role of the Abbot. Alfredo Gandolfi overacted the quasi-comic part of Father Melitone. The honors of a beautifully chiselled reading of the score go to Tullio Serafin.

WALKÜRE, NOVEMBER 14

Max Lorenz made his second New York appearance in Walküre, the weighty bill for the Saturday evening popular performance.

More sure of himself than at his Meister-singer debut earlier in the week, Lorenz gained in artistic stature with his assumption of the part of Siegmund, and sang more steadily and fluently than previously, again revealing an agreeable voice of serviceable nature in the Wagnerian repertoire. In action as the romantic and courageous Siegmund, Lorenz still showed some lack of ease and versatility.

New to the Metropolitan stage was Carlton Gauld, young American baritone (he is less than thirty), who introduced himself as Hunding. Mr. Gauld seemed so palpably nervous that it would be unjust to gauge his talents from this initial appearance. He was the victim of a tremolo but in spite of that defect, no doubt temporary, his tones were of pleasant quality and sufficient volume. He displayed familiarity with Wagnerian style, and his appearance, demeanor, and gestures were in keeping with the traditional picture and character of Hunding.

Mme. Elizabeth Ohms gave her usual intelligent account of Brünnhilde. The "Ho jo to ho" cry was particularly well done.

Magnificently statured, opulently sung, and intensively acted, Fricka, interpreted by Karin Branzell, represented an artistic achievement of the highest order. She was overpoweringly impressive in her scenes with Wotan, always interpreted acceptably by Friedrich Schorr.

Of surprising quality was Dorothee Manki's engaging Sieglinde, characterized movingly, vocally warm-toned, and handled with rare insight in regard to text. Here is an artist who does her every role exceptionally

well, whether it be in the range of contralto or soprano.

Phradie Wells and the other six Valkyries were unusually insinuating in song and mobile in action.

Artur Bodanzky's skilled conducting kept singers and orchestra under unified control, although the brasses made a few technical slips which should not occur in such an experienced orchestra.

SUNDAY OPERA CONCERT, NOVEMBER 15

As usual on the Sabbath evening during the Metropolitan Opera season, the artists and orchestra of that institution gave a heterogeneous program of selections from the lyrical and general repertoire. A large audience was on hand and gave plentifully of applause and even "bravos."

There was cause for the enthusiasm as some good singing was done by Messrs. Basiola, Pasero, Gauld, and Lauri-Volpi; and Mmes. Biondi, Mario, and Swarthout. Mr. Gauld, in the Serenade and Calf of Gold from Faust, was less nervous than at his Walküre (Hunding) debut the evening before, and his voice and style augured for his promising future at the Metropolitan.

The orchestra, under Wilfred Pelletier, played the Bartered Bride overture, Prelude and Venusberg music from Tannhäuser, and Turkish March, Moussorgsky.

Verna Carega a Favorite in Kentucky

As a result of a concert which Verna Carega, mezzo-soprano, gave at Owingsville, Ky., the artist received a request from the president of the Woman's Club of Central Kentucky, located in Lexington, to come and sing for them.

The Owingsville Outlook, commented on her recital editorially as follows: "The outstanding artistic event of the season for Owingsville was the musicale at the Christian Church by Miss Carega. Miss Carega possesses a magnificent dramatic mezzo-soprano voice. Through many years of training under Mme. Berta Gerster Gardini, Miss Carega has become one of the leading artists of this country. We, of this community, who have heard her on various occasions were not fully aware of this marvellous voice until we sat at this musicale and wondered at its range and power and were pleased by an enunciation that made every word understandable. One of the leading points of this great voice is the perfection of diction, together with the interpretation, wonderful clarity and beauty of tone."

Cornish School Notes

The Cornish School Three Arts Series opened its 1931-32 Series in the Cornish Theatre with a two-piano concert by Berthe Poncy Jacobson and Myron Jacobson. A capacity audience filled the theater and responded with appreciation. Mr. and Mrs. Jacobson are a vital part of the musical life of the Northwest. The second attraction of the Three Arts Series was a production of Philip Barry's comedy, Paris Bound, produced by the Cornish Players under the direction of Jean Mercier. The players did good work in this sophisticated drama of modern New York life, leads being taken by Bethene Miller, (playing Mary), Edgar Johnson, (playing Jim Hutton), Vernon Worthingham, Kenneth Bostock, John O'Shaughnessy, Myrtle Mary Moss, Martha Nash, Lorraine Keeton, Janet Painter.

Albert Terrasi Gives Rigoletto

A review written by Redfern Mason in the San Francisco Examiner recently praised the performance of the California Opera Company, presented by Alberto Terrasi. Mr. Mason said, in part: "If Albert Terrasi can put on opera once a month as good as the Rigoletto which he gave us last night in Scottish Rite Hall, he will not lack for supporters. Augusto Serantoni was the director. . . . Terrasi himself was the jester. He has strong dramatic sense and he showed it in the Cortigliani outburst and the Vendetta Tremenda. In gentler mood, his Piangi won the house."

By popular request Rigoletto was repeated on November 11 at the same auditorium. Mr. Terrasi is prominent as an operatic artist, both in Europe and America, where he has sung and directed extensively.

Mrs. R. Edson Doolittle Presented

Betty Tillotson presented Mrs. R. Edson Doolittle in An Art Pilgrimage, given at the Cloisters, New York, on November 14. Richard E. Sykes, president of St. Lawrence University, wrote: "Mrs. Doolittle, during the last commencement of the New York State School of Agriculture, located on the campus of The St. Lawrence University, gave an address on the subject of art appreciation. The address was interesting and informing. Mrs. Doolittle's manner was pleasing, and her diction excellent. She held the attention of the audience of students, revealing a wide background of art. I take pleasure in commending her as one who is pleasing as a speaker, while at the same time stimulating interest in art."

New York Philharmonic Begins Baltimore Series

Conductor Kleiber Presents First of Series of Four Concerts—Other Programs Attract

BALTIMORE, MD.—The New York Philharmonic Orchestra, Erich Kleiber, conductor, offered the first of its series of four concerts and the general expression of opinion was that the program offered too much, in fact almost an overdose, of modernism. The new works were not accepted too graciously by the capacity audience. The symphony of Schumann, No. 1, went a great way to make up for the first unfamiliar half of the program.

Shura Cherkassky, child prodigy of the piano who was discovered by musicians here when he came from Russia, returned recently in recital. Shura, now nineteen years old, seemed greatly like the boy of a few years ago, but his playing has so far advanced that one may freely say that many of the promises held out for him have been fulfilled. He presented a program of monumental proportions, so chosen that each composition was followed by one of different mood and the young pianist demonstrated his sureness in all. With the talent that is his at nineteen, one wonders what he may accomplish a few years hence.

The second concert of the Peabody series found Pasquale Tallarico, pianist of the conservatory faculty, as the soloist. Confining himself to works of Chopin, Mr. Tallarico once again made evident his ability as a pianist of high standing. The recital was particularly appealing to students of the piano, and it was a representative educational event.

Elisabeth Schumann, German lieder singer, appeared before an enthusiastic audience at the Peabody. It was the first recital here entirely composed of German lieder in a number of seasons and since Mme. Schumann is an accredited authority in the field, as is her husband, Carl Alwin, who played for her, the recital was of more than ordinary interest.

The Westminster Choir strengthened the impression of former appearances by its recent recital. Dr. John Finley Williamson, the director, has brought his organization to a point of excellence, from every musical standpoint. There is a dignity and spiritual exaltation about the choir.

No pianist who has appeared here in recent years created a greater first impression than that recently made by Hortense Monath, brilliant and talented American pianist. She had not progressed far in her recital before making it evident she had something distinctive to say. Press and public were unanimous in wishing for an early re-appearance of this fine pianist.

The Musical Art Quartet appeared at the Museum of Art. There was a certain magic in hearing the music in the darkened rectangle of the main hall of the museum.

Grace Arnold, young Peabody dancer, gave her first solo recital. In a year, Miss Arnold who was a somewhat shy, painstaking student, has developed into a dancer of unusual charm and creative ability.

The Baltimore Music Club, an active body of Baltimore women interested in music, held its first meeting and concert of the season, presenting two local singers, Emma Baum, soprano, and Earl Lippy, baritone. The latter was a national winner last spring in the National Federation of Music contests in San Francisco.

Baltimoreans hear with pleasure the success that Maurice Eisenberg, a former Peabody student and prize winner, is having in Europe.

The Maryland Casualty Company announces a most interesting series of Sunday organ recitals under the direction of H. S. Jefferson. A similar series last year was enjoyed and this year's events promise to be just as interesting. Prominent organists are scheduled to appear.

Several scholarships were recently awarded at the Peabody Institute. Morris Dubin, a violin student, has been given the Milton Blumberg Memorial prize. The award, founded by Anna Blumberg as a memorial to her son, a former student at the conservatory, will permit Mr. Dubin another year of study at the school. Peggy Golditch, nine years old, has been awarded the annual piano scholarship of the Peabody preparatory department on a basis of ability and natural talent.

Frederick R. Huber, municipal director of music, attended a conference of the American Choral and Festival Alliance in New York.

Ann Arbor Seniors Elect

The senior class of the School of Music of the University of Michigan, Ann Arbor, Mich., at their recent election chose the following officers: Romine Hamilton, president; Lucille Hoffman, vice-president; Kathleen Murphy, secretary; Eric Wild, treasurer; Winchester Richard, chairman of the program committee; and Gwendolyn Zoller, chairman of the social committee.

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By Tod B. Galloway

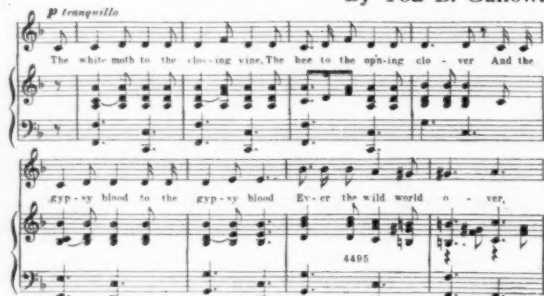


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FIRST IMPRESSIONS OF THE PROGRAM TRANSCRIPTIONS

About the Longer-Playing Record—Thirty-Four Complete Recordings Now Available on Single Discs—Motor Board Attachment Badly Needed—The Process of "Dubbing"

By RICHARD GILBERT

Letters and Questions should be addressed to the Phonograph Editor

Last September the R. C. A. Victor Company did itself proud with a gala announcement of the new Program Transcriptions, as they like to call the longer-playing records. This initial publicity was not followed by the usual critical analysis of musical journalism—only, to be exact, was the occasion reported in somewhat of a commercial and social light. Were not Dr. Stokowski (who led his Philadelphia Orchestra in a recording session made especially for the new scientific wonder) and Dr. Damrosch and a host of other musical celebrities gathered together at the Savoy-Plaza to witness the phonograph's coming of age? The story spread like wildfire among the ranks of phonophiles and a great many people hailed the achievement as the greatest development in recorded music since the inauguration of electrical registration. And then for six weeks—silence.

This subsequent reticence on the part of the manufacturers was irritating to many of us who spend a lot of time listening to records and making publicity, in one way or another, regarding their value or shortcomings. Posters sent to the banks of the Delaware at Camden received little response; one critic of my acquaintance went so far only two weeks ago to state that he knew less about the long-players than ever. Word was passed around, though, that the creators of the fifteen-minute record were, for some reason, delaying releases pending certain improvements in the instruments to be used. At any rate, the discs are now on sale by most dealers throughout the country and the machines are available but, and here is the rub, the pleasure of listening uninterrupted to fifteen and eighteen minutes of recorded music is not to be enjoyed except by the investor of a few hundred dollars in the highly necessary apparatus. For reasons best known to the Victor people there has not as yet been placed on the market the promised inexpensive gear-shift arrangement for providing the new 33½ r.p.m. turntable speed involved.

As for the qualities and defects of these records nothing very definite can be said at present. I have heard a few of them on machines in dealers' booths and have been greatly impressed and somewhat annoyed. Yet not so much either way as to be able

to assay a report of much detail. The copies sent for review have not been subjected to any experimental lengths (although I have sailed a few across the room to prove their unbreakability). Nevertheless, several of my first, superficial impressions may be worth remarking.

Generally considering the new mechanics involved I am of the opinion that the discs themselves will prove to be quite satisfactory. The new material, Victrolac (erroneously mentioned in the first article of this series as a "coating" when in reality the material used is entirely homogeneous) aside from being semi-flexible and practically indestructible is tremendously durable. The walls of the needle grooves seem, under microscopic examination, quite sturdy and capable of holding up after a considerable number of playings. The frequency vibrations are engraved lightly (for this reason it is necessary to play the discs on none but an electrical machine amplifying the volume to the desired degree) and the reproduction is similar in clarity and strength to that from an ordinary registration. Needle scratch, when the volume is adjusted to fit the acoustic exigencies of an average sized room, is scarcely audible.

The most outstanding dissatisfaction so far encountered comes from faults of the motors and inadequacies of the automatic record changing devices of the new instruments. As everyone knows, in reproducing or recording, the slightest deviation of the turntable from an even speed will occasion a raising or lowering of the note's pitch (a drop of a quarter tone can be excruciating to aural sensitivity). Now the speed of 33½ r.p.m. is very slow (it is a simple matter to read the label while the record is revolving) and must be kept uniform with the greatest precision or else waver annoyance results. A fluctuation of a fraction of a second will cause an unpleasant tonal aberration, most noticeable from the piano and woodwinds. Several of the instruments on which I played a number of the marathon records showed a slight irregularity in the turntable speed. Other instruments of the same model (Victor RAE-26) were without this fault.

The three machines which Victor has lately

built to play the Program Transcriptions (Series RAE-79 and RAE-59 in addition to the lowest priced model mentioned above) all contain an automatic record changer of ten 10-inch disc capacity. But the apparatus will not change and repeat larger records. Because of this unnecessary idiosyncrasy the 10-inch longer-playing records are thicker and more rigid than the 12-inch. Here, I believe, an unfair advantage has been taken; the large discs, on account of their thinness and flexibility, are impracticable on any automatic phonograph. The manufacturers can just as easily make these of greater thickness and rigidity. It seems as if a purposeful limitation was being imposed on the disc-buying public.

The mechanism displayed on the motor board about the turntable (a 10-inch affair; it would be better larger) interferes considerably in placing discs of greater diameter in playing position. If the automatic feature will not include 12-inch records I believe it would be better to do away with the device altogether.

Aside from the semi-popular and salon music (numbering fourteen discs) there are available 12-inch records listed at \$3.00 each: Beethoven's Symphony No. 4 in B flat Major (Pablo Casals and Symphony Orchestra—No. L-11600); Cavalleria Rusticana, Mascagni (Members of La Scala, Milan—Nos. L-11601-2-3); Grieg's Peer Gynt Suite (Goossens and Symphony Orchestra—No. L-11604); H.M.S. Pinafore, Gilbert-Sullivan (D'Oyly Carte Opera Company—Nos. L-11604-5-6-7).

The 10-inch longer-playing records, priced at \$3.00 each, are: Carmen Suite, Bizet (Stokowski and Philadelphia Orchestra—No. L-1000); Petrouchka Suite, Stravinsky (Koussevitzky and Boston Orchestra—No. L-1001); Liszt's Hungarian Rhapsody No. 2 and Weber's Invitation to the Waltz (Alfred Cortot—No. L-1003); Dvorak's Carnival Overture and Fairy Tales by Suk (Stock and Chicago Orchestra—No. L-1004); Moussorgsky's Boris Godounoff (Farewell and Death of Boris) and Massenet's Don Quichotte—Finale (Chaliapin—No. L-1005).

The 12-inch, \$4.50 each, are: Chopin's Sonata in B Flat Minor (Rachmaninoff—No. L-7000); Beethoven's Symphony No. 5 in C Minor (Stokowski and Philadelphia Orchestra—No. L-7001); La Grande Paque Russe Overture by Rimsky-Korsakoff (Stokowski and Philadelphia Orchestra—No. L-7002); Haydn's Symphony No. 4 in D Major (Toscanini and Philharmonic-Symphony Orchestra of New York—No. L-7003); Tchaikovsky's Nutcracker Suite (Stokowski and Philadelphia Orchestra—No. L-7004); Verdi's Aida (La fatal pietra—Morir! si pura e bella—O terra addio) and Puccini's La Bohème (Death Scene) (the Aida by Ponselle and Martinelli; Bohème by Bori and Schipa—No. L-7005).

The only recording among the above to be engraved directly onto the slow-speed disc from the actual performance instead of

from another record is that of Stokowski's reading of the Beethoven Fifth. And this is by far the most successful recording of the lot. The others are re-recorded from previous electrical records (some, such as the Cortot and Chaliapin discs, were made three years ago) by a process commonly known as "dubbing." A few words regarding "dubbing" and I am going to leave the long-players alone until further familiarity warrants additional comment.

The frequency characteristics of re-recorded electrical transcriptions are such that reproduction, no matter how the process treats or doctors the original, will be inferior to that obtained from the 78 r.p.m. disc itself. This inferiority in tone registration is noticeable in different ways; to cite the most conspicuous: lack of depth, poor orchestral perspective and sometimes distorted volume and rotundity. Most of all, I deplore the method because it is unfair to the recording artist. Let us have a library of these Program Transcriptions every bit as worthy of the virtuosity of the musician as possible.

However, this improvement must be hailed as an advancement of the first order. The Program Transcriptions, under their rich gold and silver labels, are indeed welcome and there is no question about the popularity of a fifteen minute record. But, first of all, we need an inexpensive attachment by which to play them properly and tastefully, as well as a few minor corrections such as those indicated above.

W. F. E. Bach Work on New York Sinfonietta Program

The first performance in this country of a practically unknown work by W. F. E. Bach, which has hitherto existed only in manuscript form in the British Museum, will be given by the New York Sinfonietta under the direction of Quinto Maganini at the second of its series of three New York concerts. The work, a sextet, was copied from the original manuscript by E. H. Dent, president of the International Society for Contemporary Music. The composer was the grandson of J. S. Bach, and his last male descendant. The three concerts of the New York Sinfonietta, as already announced, are scheduled for November 25, December 22 and January 30 at Town Hall.

Goldsand to Give New York Recital

Robert Goldsand, Viennese pianist, who gave three Carnegie Hall recitals last year, will make his first New York appearance this season in the same hall on November 30.

VISITORS' REGISTER

The following out-of-town visitors registered at the Musical Courier offices last week:

Sara Fischer, London, England
Bernard Linton, Los Angeles, Cal.
Max Kalik, Jamaica, L. I.

MUSIC ENTHUSIASTS FORMULATING PLANS FOR NEW SERIES OF CONCERTS



FOURTH ANNUAL DINNER MEETING OF THE RICHMOND (IND.) CIVIC MUSIC ASSOCIATION

held on November 2, when the concert series of the current season were discussed. Edward Schwencker and Arthur Manual, representatives of the Civic Concert Service, Inc., assisted the local committee. The board of directors of the association includes Rev. D. L. Ferguson, Mrs. R. E. Huen, E. G. Crawford, W. H. Romey, Mrs. Fred Bartel, Mrs. W. C. Hibbard, Alice Knollenberg, Mrs. Fred Lohman, and E. P. Trueblood.

Los Angeles Opera Considers Engaging Only Local Artists

Expense of Importing Singers From East May Have to Be
Eliminated if Opera Is to Be Continued

By BRUNO DAVID USSHER

LOS ANGELES, CAL.—There is every reason to assume that the Los Angeles Grand Opera Association will continue to function next autumn. While no official announcement to that effect has been given out, the Musical Courier correspondent feels that the City of the Angels will continue to make opera as a home-product.

If anything, it will be a home-product more than ever. Expenses of bringing the majority of artists from the East, New York or Chicago here for a short season is proving very costly. Of course, the chief principals will have to be imported, either from those two operatic centers, or from Europe, unless Hollywood does not happen to house vocal luminaries.

It would be surprising and unwise were the future Los Angeles, lyric "home-product" not planned and developed in conjunction with the San Francisco Civic Opera Company. Gaetano Merola has done excellent work as director-general for both bodies. Not only is he a canny casting-director, but he is a good cost-accountant and can make exact budgets a considerable time ahead of the season and stay within his budget.

In view of the fact that the next season in San Francisco will inaugurate the War Memorial Opera house, to be finished there early in the autumn of 1932, no exact date can be set for either inter-city engagement. Very likely the season will be elongated there. Instead of nine performances in two weeks, twelve may be given in three weeks. In San Francisco, where a longer series than here already has been played, similar extension has been proposed.

Removal of the Los Angeles Grand Opera production from the Shrine to the Philharmonic Auditorium would distinctly enhance the cause of lyric drama. The Shrine Auditorium, holding 6,500 seats, is much too large a hall for opera. Singers strain, the orchestra is widely stretched and generally the house lacks all that prerequisite intimacy lyric drama presupposes to be enjoyable. The very location of the Philharmonic Auditorium, in the heart of the business district, advertises grand opera, and, if opera here has been handicapped, it was by lack of proper exploitation. Another element which recommends the older, yet technically and acoustically more desirable Philharmonic Auditorium, is the fact rentals are much lower, union demands regarding number of stage-hands smaller, while all departments, executive and artistic would be housed under one roof.

It would not be surprising to see the Los Angeles Grand Opera Association adopt a schedule fashioned after the manner of the Philadelphia Grand Opera Company. If not next season, but assuredly the winter after some twelve operas would be produced, one every two weeks or so, over a period of about six months. More than ever secondary roles would be filled from the ranks of resident talent, trained thoroughly and at much length. As intimated principal parts would be assigned to singers of proportionate calibre, either living here, or visiting in connection with motion-picture engagements.

However, the advocates of this plan for an eventual Pacific Coast opera stock-company would not rely on such possibilities, but book guest-artists from the ranks of noted recitalists, who tour here in concert. Needless to say at length this is entirely feasible. The most interesting element of this plan is that it calls for an opera school with rather a broad curriculum, which will be in charge of Director-General Gaetano Merola. While the curriculum will be scheduled along general, all-round operatic requirements, including chorus and ballet, studies, will be specialized in anticipation of specific repertoire schedules of the proposed stock-company. Just as the Philadelphia Grand Opera Company affords invaluable opportunities to talented students from the Curtis Institute of Music, so the Los Angeles-San Francisco inter-city season, to be extended eventually to other communities, would employ the best talent developed by or coached at this school.

Those favoring this plan, one opera every fortnight, feel certain that it would be possible to dispose of most of the seating capacity of the Philharmonic Auditorium on a subscription basis. "Abonnements" in the manner of municipal theaters in Europe would be issued, which would dispose of season tickets

for every or every other performance. Each opera would be presented twice, once in the evening, and once as a matinee offering.

A significant sign of prosperity in music is the expansion of Morse M. Preman Music Company, which in addition to their main-store off the fashionable Seventh Avenue shopping district now have sub-rented a goodly portion of main-floor space from the Mason and Hamlin representatives, the Wiley B. Allen Music Company on Broadway, another main thoroughfare. Once before the Preman Sheet Music Company had to find larger quarters, then annexing an adjoining store. The growth of this firm speaks for itself. It is due to the foresight of the owner, Morse M. Preman and his manager, John de Kayser, who have always shown fine and helpful interest in the up-building of the musical profession, teachers, recitalists and resident composers. For two months, not so long ago, the Preman Music Company devoted an entire window-display to "one-man" (or woman) shows of the productions of individual American composers. These displays have met with due response, which shows that the musical profession here is not only a producer, but also a "consumer" of music.

Good patronage and much enthusiasm can be recorded for the second pair of Philharmonic Orchestra concerts under Dr. Artur Rodzinski. Vivid readings of the Carnival overture by Dvorak, the opus 19 suite of Dohnanyi and the fourth symphony of Tchaikovsky formed an ample setting for Efrem Zimbalist, who introduced the Sibelius violin concerto. The Russian virtuoso played with beautiful tone, rare strength of musicality and noble feeling, thus godfathering the technically and emotionally taxing solo work in a fashion to assure vociferous plaudits for himself and this typically Nordic opus.

High success marked also the recital of Grace Moore, whose art charmed a large gathering. It was singing of lovely freshness and spontaneous appeal which kept the audience long after the wanted concert hour, demanding encore after encore. Miss Moore was well supported by Emmanuel Bay.

Ensemble concerts are to be given increasingly. The Oratorio Society under John Smallman's baton is rehearsing Handel's Messiah and Honegger's King David, the latter new locally. Bessie Chapin's Little Symphony, consisting entirely of women, made an auspicious debut, as did the recently formed Trio Classique, membering Lillian Steuber, pianist, Alfred Megerlin, violinist, and Ilya Bronson, cellist.

Dr. George Liebling's master class at his studio in Hollywood held a recital there recently. The program included concertos (on two pianos) by Rubinstein and George Liebling. Young Richard Tetley made a promising impression in the Liebling concerto, as did Sam Atlas in the Schubert A flat Impromptu. The sonata for violin and piano, by George Liebling (Sol Cohen, violinist) was particularly pleasing.

Lovers of organ music were well repaid for wandering out to that intellectual oasis between the city and the sea, the Los Angeles branch of the University of California, where Palmer Christian gave an organ recital.

Oratorio Society of New York Announces Concerts

Plans for the first two concerts to be given this season by the Oratorio Society of New York at Carnegie Hall under the leadership of Albert Stoessel have been completed. Prominent singers have been engaged to appear with the members of the society in their performance of the Messiah which comes, as is customary, at the peak of the Christmas season: the evening of December 29. Irene Williams, soprano; Marie Powers, alto; Dan Beddoe, tenor, and Robert M. Crawford, bass, are the chosen soloists on this occasion. Hugh Porter will resume his post as organist for the organization.

On March 14 the society will make its bow for the second time, presenting Bruckner's Te Deum and Elgar's Dream of Gerontius. According to Mr. Stoessel, the Elgar work was performed last by the society in 1921 at the old Manhattan Opera

House. Mary Catherine Akins, soprano; Nevada Van der Veer, alto; Dan Gridley, tenor, and Dudley Marwick, bass, are scheduled to sing as soloists at this concert. The season closes with the annual presentation of Bach's B minor Mass on May 2.

NBC Artists Service Notes

New York recitals in December of artists associated with NBC Artists Service include the American debut of Rosette Anday, contralto of the Vienna State Opera, who is coming here for an eight weeks' concert tour. Mme. Anday has sung at La Scala, Covent Garden, Berlin State Opera, Royal Opera House of Budapest and the Teatro Colon in Buenos Aires. She has also appeared in concert under Monteux, Pierne, Muck, Mengelberg, Richard Strauss, Bruno Walter and Klemperer. Her New York recital is scheduled for December 28 in Town Hall.

Florence Austral, soprano, will open the December recital series with an appearance in Carnegie Hall, December 4. She will be assisted by John Amadio, flutist. Efrem Zimbalist's only New York recital of the season takes place December 7. He will give a Bach-Paganini program.

Genia Fonariova, mezzo-soprano, appears at Town Hall, December 6. On December 13, Jerome Rappaport, pianist, gives a recital. The New York Sinfonietta, Quinto Maganini conductor, is to give a concert in Town Hall, December 22. Victor Chenkin is scheduled for another recital of international character songs at the Guild Theater, December 27.

A Children's Music Festival will be given in connection with the Christmas season by Guy Maier at the Barbizon-Plaza. It will last for four days—December 29, 30, 31 and January 2. In the first American performance of Hindemith's Let's Build a City, Mr. Maier will be assisted by the Children's Chorus of Henry Street Settlement Music School.

Averino and Dilling in Recital

Annet Olga Averino's and Mildred Dilling's recent joint recital for the Illinois State Normal University, Normal, Ill., R. H. Linkins, the local manager, wrote the artists' representative as follows: We are all bubbling over today with enthusiasm from the recital which Olga Averino and Mildred Dilling gave us last night. We have never had such a gala opening on our course. The house was packed with one of the most attentive audiences. The beauty of the recital by these two artists, who were the contrast of each other in every respect, is beyond my power of description. Mme. Averino's voice and artistry, particularly artistry, was splendid and I feel that when we have heard Miss Dilling play that we have heard one of the greatest harpists of our generation. The Lecture Board and I personally feel that we are greatly obligated to you for making this concert possible.

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Lily Pons and John McCormack Sing to Fervent Boston Hearers

Adolf Busch and Helen Henschel Make American Debuts

BOSTON, MASS.—John McCormack sang on November 8, at Symphony Hall, his only Boston appearance of the season. The audience hearing a typical McCormack program was large. Among other things he sang Guardian Angels, one of the newly-discovered five Handel songs, arranged by Endicott. The tenor was vocally in the vein, and delighted those who heard him. The concert of Lily Pons crowded the same hall to capacity on the following Tuesday evening. Her performance in general confirmed impressions on the occasion of her debut here last season. In a taxing program, of which eight numbers out of thirteen were operatic arias, Miss Pons sang her decorative and technically difficult music with such ease and naturalness that the twentieth century listener recaptured in degree the atmosphere of a day when such musical stuff was natural. Her intonation was usually satisfying; and the same thing can be said of the quality of her tones. The most pleasing aspect of her work was her musicality, which seems instinctive.

HELEN HENSCHEL GIVES DELIGHTFUL CONCERT

Perhaps the most interesting musical event of the week, especially for Bostonians, was the concert of Helen Henschel, English mezzo-soprano, in Jordan Hall on November 11. For she is the daughter of Sir George Henschel, who was first conductor of the Boston Symphony Orchestra, and who returned here last year to inaugurate the Orchestra's Golden Jubilee. Miss Henschel played her own accompaniments—and the venture came off better than usual. In fact a professional accompanist could scarcely have done as well as this excellent pianist, who had memorized piano part in addition to vocal part and words. Her program, consisting of German lieder and songs in French and English, was delightfully sung. A husky voice of not unusual quality was used without apparent technical limitations. Each song was an excellent musical characterization, in which piano and voice, words and the singer's charming manner united to give effect. She was, furthermore, not a conscious "interpreter," trying to shed light on music or text. She was singing because she liked to, and because she would share her pleasure with her auditors. These auditors, by the way, included the quintessence of Boston's Social Register.

BOSTON SYMPHONY FEATURES NOVELTIES

The Boston Symphony Orchestra, led by Serge Koussevitzky, featured on November 13 and 14, a program in which three of the four numbers were unfamiliar to most of the audience. Respighi's orchestration of Five Etudes-Tableaux (Rachmaninoff) was played for the first time anywhere. The music to start with is beautiful, as those who are familiar with Rachmaninoff's two sets (op. 33 and 39) will realize. Respighi's arrangements are orchestrally brilliant as well as sympathetic to the texts, to each of which he has taken the liberty of giving a descriptive title. A Scene Carnavalesque from Casanova in Venice (Pick-Mangia-galli) was heard for the first time in this country. It is a brilliant show piece, obvious music well suited to send an audience home in good spirits and nothing more. The suite drawn from The Tragedy of Salome (Florent Schmitt), while not a novelty, had not been heard here since 1919, under Pierre Monteux, and this colorful, graphic score was well received on this latest occasion. As a final item on a notable program, Adolf Busch, outstanding German virtuoso and

pedagogue of the violin, made his American debut in the Brahms Concerto. His playing was by no means electrifying in the typical virtuoso manner, but it justified the advance comments about the classic purity of his tone and style. With the exception of a portion of the slow movement, the orchestral part was beautifully played under Mr. Koussevitzky. The orchestra also began its Monday evening series of concerts before a crowded house. The inquisitive listener was offered a second opportunity to hear Mahler's Ninth Symphony, which had its American premiere last month here, and which New Yorkers will hear this week. The work made an even more profound impression on Monday, and one has less hesitation in calling it a masterpiece.

OTHER CONCERTS

The rest of the musical chronicle is easily despatched. James Byars, Negro tenor, sang a representative program in Jordan Hall at the same time that Mr. McCormack was holding forth at Symphony. On the following evening a Student Quartet from Friendship Normal and Industrial College of Rock Hill, S. C., presented a concert of Negro Spirituals. Finally, Sukoening, New York pianist, played in Boston for the first time, at Jordan Hall on Thursday evening. Our impression was of a young man of considerable musical talent and of that magic character—temperament; a man with technical facility and great power. We liked best, in an arduous program, his performance of the last movement of the Waldstein Sonata (Beethoven).

The Orchestra of the New England Conservatory of Music gave its first concert of the season at Jordan Hall on November 13.

Metropolitan Opera Company Gives Madame Butterfly in White Plains

Last year the Metropolitan Opera Company tried the experiment of putting on a series of opera at the Westchester County Center in White Plains, N. Y. This year it has passed the experimental stage, and the first of the series for this season was presented Friday evening, November 13, with a performance of Puccini's popular Madame Butterfly. With such improvements as better seating arrangements, heavy doors at the back that now close quietly, and greatly improved stage facilities, particularly in the lighting effects, the performance was much smoother than those of last year. The audience, a brilliant one, resembling those seen in the Metropolitan itself, numbered between 3,000 and 4,000, and the enthusiasm prevailing indicated that an entire series will be most welcome.

Maria Mueller made her initial Westchester appearance in the role of Cio-Cio-San, and her remarkably fine portrayal of the unfortunate little Japanese heroine met with appreciative response. Her acting alone would have marked her an artist. There was a delicate grace and finesse in every movement, with strong dramatic instinct, tempered with subtlety of feeling and artistic restraint. Vocally also she was most artistic and effective in her interpretation, and her warm colorful soprano voice was a happy medium for the role. The child, however, in the second act, refused to act when she was placed before a window where she, Suzuki, and Butterfly watched all night. She squirmed around and made such a fuss that Suzuki had to take her off the stage and

in the presence of an audience that filled the house. Wallace Goodrich conducted a program that included Concerto Grosso in C major (Handel); Overture, op. 52 (Schumann); Orchestral Fantasy, The Mystic Trumpeter (F. S. Converse), and Symphony for Orchestra and Piano on a French Mountain Air (d'Indy). Heinrich Gebhard, of the faculty, was soloist, and he, as well as Mr. Converse, Dean of the conservatory, received considerable applause.

The first of the chamber music concerts given by the Boston University College of Music was given at Jacob Sleeper Hall on November 13, by the Hoffmann Quartet, assisted by Margaret Starr McLain, pianist. Miss McLain was the soloist in her own Quintet in A minor, played from manuscript and was well received by the large audience, as were quartets of Dittersdorf and Schumann.

SLONIMSKY ADDRESSES TEACHERS

The Pianoforte Teachers' Society of Boston held its regular monthly meeting November 9 at the Pierce Building. After a short business meeting, the President, Jane Russell Colpitt, introduced Nicolas Slonimsky, the pianist of the evening. Mr. Slonimsky spoke on the subject of Modern Music and Un-Modern Pianists, and his address, which was flavored with irony, had as amusing subtitle the remark of Bernard Shaw, "Who can, does; who cannot, teaches." Both his lecture, and the accompanying piano illustrations, were enthusiastically received by the large audience. M. S.

Marion Bauer to Lecture

Marion Bauer, composer, announces a series of four lecture-recitals, with illustrations by Harrison Potter, pianist, at the Waldorf-Astoria, New York, November 24, December 8, January 12 and January 26.

Miss Bauer, who is associate professor of music at New York University and a member of the executive boards of the League of Composers and the International Society for Contemporary Music, will speak on Im-

come back again alone which spoiled the effectiveness of that scene. In the last act Butterfly had to carry a doll on the stage, and had she not been such a fine actress, it could easily have been ridiculous. It was necessary to take the doll out again and come back to stab herself.

Beniamino Gigli as Pinkerton was enthusiastically received. There were plenty of opportunities to show his voice to excellent advantage and he was equal to all of them. The audience thrilled to his powerful, clear, high tones and the dramatic quality of his singing.

Ina Bourskaya made a faithful and pleasing Suzuki and she and Butterfly were most charming in the lovely cherry blossom duet. A sympathetic U. S. Consul Sharpless was portrayed by Giuseppe De Luca. Others in the cast were Phradie Wells as Kate Pinkerton; Angelo Bada as Goro; Louis D'Angelo, Yamadori; Paolo Ananian, the uncle-priest; Paola Suintina, Yakuside; Millo Picco, the Imperial Commissary. Giuseppe Sturani conducted the orchestra capably. Giulio Setti and Armando Agnini were, respectively, chorus master and stage manager.

Applause was generous and spontaneous throughout and there were many curtain calls for the principals.

Traffic arrangements were admirably handled by the parkway police, with ample parking room and a new system of calls for cars was inaugurated. It is generally conceded that opera in Westchester is destined to be popular. E. H.

SINGING RUSSIAN OPERAS



VALENTINA AKSAROVA, soprano, is singing with the Russian Opera Company in Paris and London. She has been cast in such roles as Jaroslava in Prince Igor; Milirossa in Czar Saltan; Tamara in The Demon and Paressia in Fair of Soroshintzy

pressionism; the Russian-French Influence; the Music of Middle Europe, and Contemporary Americans. The present series has been planned to meet a growing demand for a more intimate acquaintance with the composers represented on current programs.

Grace La Mar Announces New York Recital

Grace La Mar, contralto, gives a recital in Town Hall, New York, December 4, with Josef Hartman Vollmer at the piano. Miss La Mar will offer an all-German program of numbers by Brahms, Hugo Wolf, Erich Wolff, Marx, Trunk and Mahler.

This artist is a graduate of the University of Minnesota. She has studied three years in Washington, D. C., with Mary C. Cryder; one year in Paris with Blanche Marchesi; four years in Milan with Mario Pieraccini (voice placing) and Ercole Pizzi (operatic coaching). She has also been a member of the master class of Ernestine Schumann-Heink, and studied privately with the German contralto. Josef Hartman Vollmer coached Miss La Mar in German opera and Lieder, and her coach in Italian opera was Pietro Cimara.

Miss La Mar has appeared in concert in Paris and London, and in this country in Washington, D. C., Baltimore, Minneapolis and other cities. The Baltimore Evening Sun describes her voice as a "contralto of fine quality, fresh, warm, well modulated and appealing in all ranges. There is no weak spot in it." The Washington Times says: "Pure intonation, style and a rich vocal organ all belong to this young singer." The Brooklyn Daily Times: "During the Majestic Hour there was little that could compare with the Brahms Cradle Song as Miss La Mar sang it. Always a rare bit of beauty, it was truly exquisite last night."

Erskine-Chotzinoff, Editors

John Erskine, director of the Juilliard Institute, and Samuel Chotzinoff, former music critic of the New York World (no longer published) have combined to edit a new publication called Gentle Reader, devoted to discussion of books, music art, manners, and kindred topics. The magazine is not for sale at newsstands but will be placed in bookshops and presented to book buyers.

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STUDIO NOTES

GENNARO CURCI

A number of artists from the studio of Gennaro M. Curci, New York vocal teacher and coach, sang at the Legion of Honor entertainment of the Police Department at the Hotel Astor on October 30. Among them was Madeleine Elba, coloratura soprano, who sang the Star Spangled Banner and other selections; Giuseppe Bussinelli and Frank Leoni. Stella de Mette also appeared. Some time in December Mr. Curci will give a lecture on the songs of various sections of Italy, at the Casa Italiana, New York.

MADGE DANIELL

Artist-pupils of Madge Daniell recently engaged are Helen Arden, soprano, and Harry Shields, booked over RKO with Hugh Skelly's act; Ann Prichard and Eddy Prichard, her brother, in a singing act, also over RKO. Miss Prichard will appear in a new musical comedy in March on Broadway. Joe Fishman, tenor, is the weekly soloist over WBBC, Brooklyn, besides acting as tenor soloist at the Dutch Reformed Church, Hightbridge, N. Y. Muriel McAdie, soprano, was soloist for the Peekskill High School entertainment October 16, singing two groups of songs.

THE DILLER-QUAILE SCHOOL

A large number of guests were present on November 11 to witness a demonstration of class work as carried on at the Diller-Quaile School of Music. This chronicler attended the first (children between the ages of four and six years) and fourth grades.

The class of the little children was presided over by one of Miss Diller's assistants. In kindergarten-fashion, the little tots were taught rhythm and melody by singing-games, using nursery songs, and emphasizing the rhythm by hand-clapping and the striking of a triangle and a tambourine. While singing their songs they make motions which give meaning to the text.

In the fourth grade Miss Diller showed how the notes of a simple triad may be turned into six different tunes by changing their position on the staff. Then she presented a four-measure phrase ending with a half-close (question) and asked each pupil to write on the blackboard his own particular conception of a proper answering four measures which would complete an eight-measure period with a full close. The value of a sequence in connection with this was shown.

The class was next shown the importance of the essentials of music: rhythm, melody and harmony, (paraphrased Faith, Hope and Charity) by giving examples of folk tunes when played, first without the bar measurements and with notes of equal value; then with a distorted melody, which also distorted the harmony.

Ear training was taken up by Miss Diller playing an eight-measure theme which a pupil had to reproduce on a piano some distance away from the one used by the demonstrator.

What impressed the visitor most was perhaps the fact that the students were required to do their own thinking. Miss Diller's manner of presenting her subject, the quickness with which she proceeded from one subject to another are a few reasons why she obtained the concentrated attention of the class.

CARL FIQUE

Alice Ratiner, eleven-year-old scholarship pupil, at the Figue Studio, Brooklyn, was featured at a recent social musicale, playing Albulblatt (Figue) and Pass des Amphores (Chaminade).



VERA NETTE.

vocal teacher and member of the faculty of the New York College of Music, many of whose artist-pupils are fulfilling engagements in and about New York.

LOUISE HOMER

Louise Homer and Sydney Homer, her composer-husband, announce that they will teach the art of the study of singing from December to May at Palm Beach, Fla., and from June to November at Lake George, N. Y. They state that there are already several talented and promising pupils among those studying at the Homer studio.

ESTELLE LIEBLING

Artist-pupils of Estelle Liebling are fulfilling many engagements.

Colette D'Arville, mezzo-soprano; Lucy Monroe, soprano, and Georgia Standing, contralto, sang the roles of Carmen, Micaela and Mercedes, respectively, in Carmen, on November 6 in Trenton, N. J., with the Franko-Italian Opera Company.

Paul Cadieux, tenor, Pearl Dorini, soprano, and Betty Poulus, contralto, were engaged to sing at the Rubinstein Club concert on November 17 at the Waldorf-Astoria Hotel, New York. Frances Sebel, soprano, has been engaged to give a song recital in costume at the Civic Theatre, Miami, Fla., on December 29. Dorothy Miller, coloratura soprano, sang Martha at the Roxy Theatre during the week of October 16. Marion Costello, soprano, has been engaged by the Shuberts for Arms and the Maid. Rosemary Cameron, coloratura soprano, sang the Mad Scene from Lucia at the Roxy Theatre during the week of October 9. She also sang in the sextet.

The following Liebling artists appeared at the Lakeville Country Club, Great Neck, L. I. on October 18: Beatrice Belkin, Celia Branz, Louise Brown, Aileen Clark, Amy Goldsmith, Mabel Jackson, Maude Runyan and Paul Cadieux and Nika Slatere. Wilma Miller, coloratura soprano; Lucy Monroe, soprano; Maude Runyan, mezzo-soprano and Sudworth Frasier, tenor, were the soloists on October 19 at the Yorkville Celebration at Tammany Hall.

Celia Branz, contralto, was the soloist on the McKesson and Robbins Hour over WJZ on October 13 and November 3. She was also the featured artist over WEAJ with the Gordon String Quartet on November 8. Lucy Monroe, soprano, was the soloist on the Scott's Emulsion Hour over WABC on November 8. Miss Monroe was also engaged to sing on November 11 over WEAJ on the U. S. Industrial Alcohol Hour. Mabel Jackson, soprano, was the soloist on October 18 on the Iodent Hour.

VERA NETTE

Vera Nette's artist-pupils from her New York studio and New York College of Music (of which she is a faculty member), are active fulfilling engagements. Gladys Haverty, dramatic soprano, sings weekly over WMCA and WPCB; Winifred Welton, soprano, is soloist at the Methodist Church in Caldwell, N. J.; Pauline Spitzer, New Jersey soprano, appeared in a concert at the Presbyterian Methodist Englewood (N. J.) Home for the Aged; Al Eagelson, Irish tenor, is heard weekly over WMCA and WPCB; George Witting, tenor, sings at St. Andrews Episcopal Church, Newark, N. J.; and Walter Stock Fish, baritone, is with the Leonia, N. J. Presbyterian Church.

MABEL M. PARKER

Hazel Heffner, contralto, artist-pupil of Mabel M. Parker of Philadelphia, was soloist, November 9, with the Allentown, Pa., Symphony Orchestra. She sang arias by Saint-Saens and Verdi; Der Neugierige (Schubert) and other numbers.

Dorothy Hazel, another Parker pupil, was guest soloist at the luncheon of the Soroptimist Club at the Arcadia, Philadelphia. The Tune-in-Trio from the Parker studio is rehearsing an extensive repertoire.

PILAR-MORIN

Mme. Pilar-Morin presented a number of her talented artists in an enjoyable program on November 8, at her studio of the theater. An audience of about 100 persons attended and received those performing with genuine pleasure. At the end of the program they insisted upon Mme. Pilar-Morin appearing. After much persuasion, this gifted artist gave a comedy scene in English which brought her enthusiastic reception. It was then that she announced she would soon give a performance of Madame Butterfly.

The program began with Tanya Lubov, soprano, singing Ave Maria (Gounod) and then giving a recitation, Serenade. Later she sang other songs in costume. Her voice is one of pure quality and she showed marked improvement since last heard by this writer.

Lillian Valle, another young singer who improves with each hearing, earned full success in her contribution, Huntington-Woodman's Birthday Song and Dvorak's Songs My Mother Taught Me. Her recitation was Love's Philosopher. As a finale on the program Miss Valle and Henry Doerr, tenor, sang and acted the first act from Traviata. Miss Valle sang brilliantly, her high notes flexible and clear. In her aria she ended with E above high C, beautifully sustained. Her acting was excellent and she was warmly applauded. Mr. Doerr, as Alfredo, sang equally well and acted with sympathy and ease. Previously he was heard in two groups

of songs: Far Across the Desert Sands, Iris (Wolf), Ah, My Beloved and Trees. His is a tenor of naturally fine quality which he uses well. His phrasing and diction are commendable.

Doris Gubelman, lyric soprano, elected to sing La Forge's I Came with a Song and MacDowell's Thy Beaming Eyes, later doing In Luxembourg Gardens (Manning) and Kisses (Bemberg). Her voice is light and pleasing, and she was well received. Another soprano, Suzanne Gambardelli, sang two groups in which she revealed herself as a singer of future accomplishment. Isabel Sprigg was at the piano and furnished excellent accompaniments for the singers, whose work reflected credit upon their distinguished teacher, Mme. Pilar-Morin. M. T.

Wiener and Doucet Entertained by NBC Artists Service

Jean Wiener and Clement Doucet, French two-piano team, were guests of honor, November 8, at a tea given by the NBC Artists Service in the Sky Salon of the Hotel St. Moritz, New York. The list of guests included Lucrezia Bori, Mr. and Mrs. Paul Kochanski, Mr. and Mrs. Josef Lhevinne, Prince Orbeliani, Mrs. Robert Littell, Rafaelo Diaz, Mrs. Lawrence Thaw, Maurice Sachs, Mrs. William S. Nelson, Mary Armstrong, Mr. and Mrs. Robert A. Simon, Olin Downes, Francis Perkins, Greta Bennett, William Henderson, Irving Weil, Pitts Sanborn, Charles Pike Sawyer, and Marion Bauer. The NBC staff was represented by George Engles, Marks Levine and Elsie Illingworth.

The tea followed the second New York recital of Wiener and Doucet, in Town Hall. On this occasion they played the former's own Concerto Americano, a composition which embodies the sort of American music which Mr. Wiener feels will live. It represents a fusion of American syncopated rhythm and classic forms. The two pianists

believe that the essence of real jazz will live just as have the revolutionary contributions of Wagner and Debussy. However, they state that this type of American music is in danger of losing its distinction by becoming too civilized, losing the barbaric quality which gave the jazz of yesterday its distinction. The French artists wish it known that, contrary to a current impression, they have not come to this country to play the latest American popular music in concert halls. They present only such music as they consider artistically worthy. The inclusion of jazz on programs with Bach and Mozart is perhaps, revolutionary, but it has met with a cordial reception from audiences, particularly college students.

Concerts Given at Riverdale Country School

At the Riverdale (N. Y.) Country School on November 13 the Manhattan String Quartet, Oliver Edel, leader, gave the first of a series of morning concerts. Richard McClanahan, director of music in Riverdale Country School is planning to present a series of short concerts the first period of the school-day, from 9 to 10. Parents, neighbors and friends, as well as the faculty and students of the boys' and girls' school assemble for a short chapel service, after which the concert is presented.

Through his connection with the school as cello instructor, Mr. Edel was able to choose a program especially suited to young people. A few words of explanation preceded each group.

Greene to Appear With Detroit Symphony

Walter Greene, baritone, will appear with the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, November 23, in Rossini's Stabat Mater and the finale of Die Meistersinger.

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Jotade Falla
Polode Falla
3. L'Invitation au Voyage.....Duparc
CortegePoldowski
Jet d'eauDebussy
LarmesFauré
4. SonnenuntergangWeingartner
Maria ging hinaus.....Kowalski
WaldseligkeitMarx
Nirgend mehr ein Sonnenschein.....Andrae
5. DirgeHorace Johnson
Song for Lovers.....Deems Taylor
DiapheniaHarold Samuel
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Love's PhilosophyRoger Quilter

Horace Hunt at the piano

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NEW YORK CONCERTS

NOVEMBER 9

Vasily Romakof

A capacity audience attended the New York debut recital at Carnegie Hall of Vasily Romakof, Russian bass-baritone. Richard Wilens supplied the piano accompaniment of never-failing accord.

Mr. Romakof, who seemed nervous at first, possesses a voice of natural rich timbre and definite power—limited, however, in its compass. He experienced difficulty in placement as he opened his recital with Tschai-kowsky's Night and an aria from Borodin's Prince Igor and, further, in *Lo so che pria mi moro* (Aniello) and *Vieni la mia vendetta* (Donizetti) the breath support was not wisely conserved. Mr. Romakof also depends too much on externals of tempo and dynamics for the specific portrayal of a mood rather than by providing his interpretation with more subtle shading and nuance.

The singer improved somewhat as he progressed through songs and operatic arias by Brahms, Massenet, Moussorgsky (aria from *Godunov*) Gretchaninoff, Glazounoff, Rachmaninoff, Tschai-kowsky and Rimsky-Korsakoff.

Mr. Romakof won the approval of his listeners, an audience largely composed of his compatriots.

NOVEMBER 10

Martha Baird

Martha Baird's evening recital at Carnegie Hall attracted a very large audience, presumably as the aftermath of the young pianist's four all-Chopin recitals in another auditorium in New York last season.

Miss Baird's bold imagination, backed by brilliant technical and interpretative resources, was again in evidence. The monumental transcription of Bach's C major Toccata was delivered with a keen perception of the structural lines and the spirit of the composer. Her delineation of the Bach opus and two Scarlatti sonatas emphasized anew Miss Baird's appreciation and understanding of the classic manner, as well as her accuracy and rhythmic sense. She does not speed up her tempi but adheres as much as possible to the true tradition, which calls for grace, restraint and digital sureness, always unhurried yet varied by clean articulation and skillful pedaling.

In a completely different mood, the Schumann Symphonic Etudes lifted the interpreter to the emotional plane of the great German romanticist and his incessant demand for warmth and variety. Miss Baird was fully at home in this music, providing a convincing performance of the series.

In her presentation of Chopin's twenty-

four Preludes Miss Baird demonstrated her resources richly. These compositions, reflecting the whole panorama of the composer's genius, were encompassed by the player with poetry, passion, and many fine shades of tone.

A tremendous test was conquered with the artist's "modern" performance of two excerpts from Stravinsky's *Petrushka* and an arresting group of Debussy numbers, including *Voiles*, *De Pas sur la Neige* and *Feux d'Artifice*. A dashing version of the Paganini-Liszt Grand Etude, No. 6, brought the recital to a rousing conclusion.

The audience proved its response to Miss Baird's achievements by applauding and encoring her generously.

Josephine Jirak

Josephine Jirak, contralto, was heard in a program with the Alexis Kudisch American String Quartet, in the Barbizon Plaza series of Tuesday Evening Musicales (Miss Jirak, a native of Kansas City, studied at the Curtis Institute of Philadelphia and has appeared with the Philadelphia Orchestra and the Philadelphia Grand Opera Company.)

She sang Beethoven's *In Questa Tomba*; Brahms' *Der Schmied*; Schubert's *Gruppe aus dem Tartarus* and the Wagner *Erda's* Warning from *Rheingold*.

With captivating smile and attractive personality Miss Jirak won her audience immediately, but she registered also with singing, brilliance, good control, power, and extensive range of natural freedom. The ability to adapt emotional quality to the necessary moods also belongs to this vocalist.

Alternating with Miss Jirak, the Kudisch ensemble scored in quartets by Haydn and Glazounoff.

The Salon de Musique was filled to overflowing and among those present were Marcela Sembrich (Miss Jirak's teacher) and Mrs. Adolph Ochs.

Inga Hill

A contralto of valuable attainments who appeared at the well-filled Barbizon auditorium, is Inga Hill, with a voice of major promise revealing resonating qualities and rich, deep color. One wished that she might have had a larger hall to sing in.

In keeping with an intelligent manner of presentation (which shunned the weavings, bobbings and eye rollings which many young singers affect) the program was tasteful in selection. There were four groups: the *Weiche*, *Wotan Weiche* from *Rheingold*; a group of Brahms songs; some Swedish folk tunes; and items of merit from Rimsky-Korsakoff, Leoni, Scott, Hageman and La Forge. All these offerings were done with dignity and care, complemented by a voice produced with ease throughout a wide range, and effective also in dramatic moments.

This contralto has had some slight operatic experience, and if in that field she is as talented as in the doing of Lieder, two phases of vocal art have secured a new American exponent of more than useful future.

Brooks Smith at the piano was a competent assisting artist.

Elshuco Trio

The Elshuco Trio concerts always draw a faithful and discriminating audience to the auditorium of the Engineering Societies Foundation, where their series of four programs are given annually. This popular New York ensemble chose for the first presentations of their fourteenth season the trio in B flat major, op. 11, of Beethoven; Gabriel Fauré's quartet in C minor for piano and strings, op. 15, and the B major trio by Brahms, op. 8.

The performance of the youthful B flat major work (sometimes known as the Street Song trio) showed less flexibility in style than is usual with this sterling ensemble. Nevertheless the incisive attack and coordinate timing always associated with their playing were again in evidence. Their reading of the three short movements exhibited a direct objectiveness which revealed Beethoven rather as a master of form than a subjective romanticist—something his early period more often indicates.

Karl Kraeuter, Willem Willeke and Aurelio Giorni (violinist, cellist and pianist respectively) were joined by Conrad Held, violist, in the Fauré opus. Especially the Adagio, which contains some of Fauré's most poetically distinguished pages, was unfolded with unerring sensitivity and a perfectly balanced collaboration.

The Elshucos did their finest work of the evening in Brahms' op. 8, the bristling scherzo, the rugged concluding allegro, and the lovely adagio showed the instrumentalists in rare form and in a performance of artistic vigor and beauty.

The audience, holding many musicians, was

generous with applause, hailing with particular warmth each movement of the Brahms.

NOVEMBER 11

Roth Quartet

The Roth Quartet, from Budapest, which had its initial American hearing at an Elizabeth Sprague Coolidge Festival several years ago, made its seasonal New York appearance at Town Hall. Consisting of Feri Roth, first violin; Jenő Antal, second violin; Ferenc Molnár, viola; and Albert van Soorn, cello, the ensemble gave a strictly classical program composed of Luigi Boccherini's quartet in G minor, Op. 33, No. 5; the Brahms quartet in C minor, Op. 51, No. 1; and the Beethoven quartet in F major, Op. 59, No. 1.

The playing of the Rothians again bore out the praise which that ensemble always receives in Europe and won also at its previous appearances in America.

Their tone is always euphonious and sonorous with never a trace of harsh or brittle quality. Their unity is unusually fine, no one instrument overshadowing the others. The attack is precise, the rhythm beyond cavil.

Aside from precision, lucidity, and tonal beauty, the Roth Quartet shines principally however through rare taste and splendid and thorough musicianship, tempered with communicative feeling. Seldom has a string foursome achieved the high merit of these Roth artists.

The ancient Boccherini quartet is not heard often in New York. It has a buoyancy that is far from indicating old age. The work served as a contrasting introduction to the Brahms masterpiece in which Roth and his associates were superb in grasp and spirit. Their intonation (with some minor exceptions) was accurate and their sweep irresistible. Passages in the Romanza movement had a lyrical golden color that brought joy to the ears of fastidious listeners. The Beethoven opus in clarified interpretation and classical continence, was another magnificent performance.

An audience which included many prominent musicians of New York completely filled Town Hall. The Roth band had innumerable recalls and if Quartets gave encores (why do they not?) this concert would have ended with a number of them.

Philharmonic Orchestra

A performance of the Star Spangled Banner—in honor of Armistice Day—opened the Philharmonic Orchestra special annual benefit concert for the pension fund of the organization. The orchestra and audience stood during the playing of the national anthem.

The program, Wednesday, of a frankly light and entertaining character was enjoyed both because of its familiarity and the buoyant manner of its presentation. The numbers were *Kaisermarsch*, Wagner; *Concerto for horn*, and waltzes from *Rosenkavalier*, Strauss; four German dances, Mozart; three Hungarian dances, Brahms; *Sphärenklänge waltz*, Josef Strauss.

Bruno Jaenicke, the regular first horn player of the Philharmonic, was suffering from a heavy cold, as was announced from the stage after he bravely went through part of the Strauss concerto and then had to leave the stage and go home.

The concerto, opus 11, was written by Strauss about fifty years ago while he was a youth, and is in conservative style with no suggestion of the radical manner the composer adopted in his later works. Apropos, Strauss' father was first horn player in the Royal Orchestra at Munich.

Applause and recalls rewarded Erich Kleiber and his symphonic partners.

George Gordon Battle, the attorney, made a speech in behalf of the Philharmonic Pension Fund.

NOVEMBER 12

Sergei Rachmaninoff

An evening recital at the Juilliard School of Music marked Rachmaninoff's second appearance of the current season in New York. A large audience representative of Who's Who in Music in New York were at hand to applaud the composer-pianist in the Beethoven D minor sonata (op. 31, No. 2); the Chopin B flat minor sonata (op. 35), and a group of his own works, including the prelude in F sharp minor; *Oriental Sketch*, and variations on a theme by Corelli.

Rachmaninoff's pianistic art is well known in New York, and needs no further description here. His compositions reveal originality and unflinching musicianship. Three encores closed the evening.

Plaza Hotel Artistic Morning

An audible thrill went through the fashionable feminine audience which fills the Plaza ballroom on these delectable occasions, when Richard Tauber announced for his final encore, Lehar's *Dein ist mein ganzes Herz*, the ditty which made him the musical lion of London a few months ago. Copyright complications had prevented him from including the song at his regular New York recitals and expectation was therefore rife. Truth to tell the result hardly justified it

BEETHOVEN AND LISZT LETTERS DISCOVERED

BUDAPEST.—The discovery of unknown letters of Beethoven and Liszt is reported to have been made by a merchant named Miksa Steiner, who found them among the correspondence of his wife's great-grandfather, Jacob Degan, a Viennese merchant, at that time president of the Vienna Philharmonic Society. The Beethoven letter, dated 1819, is one of thanks to Degan for electing the composer as a member of the Vienna Philharmonic Society. The Liszt letter written to a Viennese pianist, Mme. Pleyel, is not dated. S.

and the enthusiasm, even so near the luncheon hour, might have been greater. Was it because our radio crooners had already stolen Mr. Tauber's falsetto thunder, or because Mr. Lehar's "whole" heart turned out to be less than the plain heart of one Franz Schubert, whose *Dein ist mein Herz*, a century old, had provoked thunderous applause earlier in the program?

Mr. Tauber does himself less than justice by becoming the official exponent of Lehar, for his Schubert group while suffering from some of the habits and deportment acquired on the operetta stage, still showed his superior abilities for dramatic expression. Schumann's *Two Grenadiers*, given as an encore, was the artistic high spot of a concert to which Ruth Breton contributed two groups of violin pieces with her uncommon brilliance and mastery of style.

Miss Breton was at her best in Tartini's *Variations on a Theme by Corelli*, and a *Berceuse* by Paul Juon, played with feeling and much sweetness of tone. Her technical accomplishments conquered impressively the difficult test of Wieniawski's *Polonaise* and the Liszt-Paganini *Campanella*. She won enthusiastic and well-deserved approbation from the audience.

After the musicale, Samuel Pisa, manager of the Artistic Mornings, gave a luncheon at the hotel to the artists and many invited guests.

John Carroll

John Carroll, the American baritone, gave an evening recital at Town Hall.

Mr. Carroll has been singing in New York before interested cordially responsive audiences for some years, and he was received with the usual high favor upon this occasion. His program opened with three arias from Mendelssohn's *Elijah*; included a group of German numbers (among them the beautiful *Mondnacht* of Schumann), some French examples in one of which he was assisted by violin and cello; and several English songs, among them one entitled *Beloved*, by Rhea Silberta, who played the accompaniments sympathetically.

Possessor of a beautiful voice, Mr. Carroll also masters technical attainments of a rare order; shows a marked musicianship, and unflinching interpretative instinct. The pleasure derived from his singing is enhanced by a manly style, and uncommonly clear enunciation.

There was a good-sized audience and several additions to the printed program had to be given in response to the insistent applause.

Philharmonic Orchestra

Unlike most of the other programs of the Philharmonic Orchestra which Erich Kleiber has offered during his season as conductor, the concert of Thursday evening (to be repeated on Friday evening and Sunday afternoon) was made up entirely of works by the classicists.

The opening item was the overture to *Esther* by Handel, presented by the orchestra for the first time. The program notes of Lawrence Gilman stated that this oratorio

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was Handel's first setting to an English text and written for oratorio performance at Cannons near London in 1720. The overture is sturdy music, melodious and dignified, and of typical eighteenth century flavor. Its presentation was a happy choice, and Kleiber and his men did it exceedingly well.

Two excerpts from the dramatic symphony, *Romeo and Juliet*, of Berlioz—*Grande Fete at Capulet's House* and *Love Scene*—followed the overture. Kleiber gave a rousing reading with communicative emotional intensity. He made full display of his capabilities as a conductor of program music with operatic tendencies. No wonder that Kleiber enjoys such popularity and respect at the Berlin State Opera.

Beethoven's *Eroica*, closing the program, was led by Kleiber with such complete affiliation that there were moments when the orchestra appeared to be playing unaided by direction. Yet every mood of great music was clearly depicted, and with marvelous unity and effect.

The large audience was delighted with the program and its presentation.

American Academy of Arts and Letters

The American Academy of Arts and Letters met in several sessions during the day; in the evening a concert of American composers (entirely representative of the conservative school) was given in the Academy auditorium. This was the fifth concert of an annual event.

Ruth Breton, violinist; Carolyn Beebe, pianist; Mr. and Mrs. Albert Stoessel, violinists; Howard Brockway, pianist; Harry Rowe Shelley, organist; the New York String Quartet; Anselm Fortier, double bass, and a sextet from the New York Chamber Music Society participated in a program devoted to works of Shelley, Foote, Brockway, Chadwick, Stoessel and Kroeger.

Mr. Shelley opened and closed the concert by playing *Fanfare d'Orgue* from his own pen and *Marche Pittoresque* by Kroeger. The reading given Foote's *Suite in E Major* for strings and double bass by the New York String Quartet, Mr. Fortier assisting, was warm-toned and lucid; their well-prepared performance served to display the three miniature pieces of considerable charm as sensitively composed works. Miss Breton and Mr. Brockway played the latter's somewhat sentimental *Sonata in G Minor*, op. 9. Miss Breton's tone and charming delivery were especially ingratiating and she completely captivated her listeners. This was a busy day for the young violinist as she had appeared earlier at a morning musicale, Hotel Plaza, in joint recital with Richard Tauber.

The concert attracting a large audience, closed with Stoessel's *Suite Antique* in D Major for two violins, wind quintet and piano, played by the composer and his wife, Carolyn Beebe and the woodwind quintet. It is a splendidly conceived work and, to this reviewer, ranked highest on the program. Chadwick's two movements from his quintet in E Flat major are worthy composing.

NOVEMBER 13

Blanche Anthony

An ambitious array of songs and arias was in the evening recital by Blanche Anthony, soprano, who performed pleasingly and musically at Steinway Hall.

Her opening air, *Water Parted*, was a "frankly modernized" version of the Arne song, by F. Corder. Miss Anthony then proceeded to other composers whose ideas were allowed to remain quite as they left them. There was a Handel aria: *Deuis le iour*; Brahms' *Gypsy Songs*; Ah, fors' e lui from *Traviata*; and finally the usual little flag-waving group of American contemporaries, including *Maytime*, by Stuart Ross, who was Miss Anthony's sympathetic and skillful accompanist.

Well sung throughout, her recital well repaid those who gathered to hear her.

Vladimir Horowitz

A full Carnegie Hall with many standees welcomed the return to New York of Vladimir Horowitz. His recital brought renewed pleasure for all those who remembered his previous performances and made converts of listeners who had not heard the young Polish pianist before.

His program last week consisted of *Balade*, F minor, *Polonaise-Fantasia*, *Barcarolle*, *Scherzo*, B minor, *Chopin*; two *Etudes*, *Tableaux*, *Rachmaninoff*; *Sonata*, op. 28, No. 3, *Prokofeff*; three *Mazurkas*, op. 50, *Szymanowski*; excerpts from *Petrouchka*, *Stravinsky*.

Horowitz, it may be said without reservation, is a player of strikingly arresting talents, with musical approach all his own, vital touch, fingers and wrists of astonishing facility, speed, and lightness, and delivery of soft appeal as well as kindling bravura.

At all times Horowitz fascinates average listeners and interests pianists. He is a true virtuoso in the sense that while some of his interpretations might not please a

captious musician here and there, even the objectors are carried away repeatedly by the sheer dash, buoyant force, and personality which characterize the Horowitz performances.

He metallizes his forte occasionally, and has a habit of prolonging whispered pianissimo moods, but those are minor matters to cavil at where there is so much else that gives enjoyment. The *Ballade*, opening number, missed the communicative spark which Horowitz engendered later. Not even his earnest efforts could make the weak *Polonaise-Fantasia* into great Chopin. The *Barcarolle* and *Scherzo* found the player in complete command of his audience, especially when he raced through the prestissimo final interlocked octaves of the latter piece and ended it in a blaze of technical glory.

The *Rachmaninoff* pieces (the composer was present) do not belong to the best of that master. The *Szymanowski mazurkas* are not particularly attractive and lost standing even more when compared with a Chopin *mazurka* which Horowitz played as one of his encores.

Prokofeff's sonata is a fresh, breezy piece of writing, original in themes and construction. Horowitz did it with irresistible elan and percussive brilliancy.

Stravinsky's suggestive orchestral music, in adroit adaptation, formed the climax of Horowitz' achievements in regard to dazzling technic and raciness of presentation. He gave a subtle invitation of orchestral effects and wound up with a tour de force so compelling that he was recalled many times and persuaded to add a number of encores, among them *Chopin's Minute Waltz* and *F major study*, op. 10, and a scintillant fantasy on themes from *Carmen*. The Horowitz success with his auditors was complete and convincing.

NOVEMBER 14

Frances Carey Hall

A good sized audience attended the evening piano recital of Frances Carey Hall at Steinway Hall. Her well selected program comprised variety with compositions by Schumann, Chopin, Mendelssohn, DeFalla, Albeniz, Debussy and Liszt. Ample tone of quality, combined with clean technic, were in evidence. The interpretations showed careful consideration. Miss Hall was received heartily.

The Ukrainian Trio

A new sort of musical program enticed a small audience to Town Hall on Saturday evening. The flavor was predominantly Ukrainian, including numbers by V. Barvinsky, J. Marx, B. Kudryk, S. Ludkevych, L. Revutsky, Ph. Kolesa-M. Hayvoronsky, Mr. Prydatkevych (all of whom, we suppose, are Ukrainian composers) as well as J. S. Bach, Loeffler, Beethoven, R. Strauss, Moussorgsky, Vaughan-Williams and Ravel. The individual artists were Roman Prydatkevych, violinist; Maria Hrehbenetska, soprano, and Olha Tkachuk, pianist.

The Ukrainian songs probably were given premiere hearings in a New York concert hall. The artists were competent and satisfying. Miss Hrehbenetska has a clear and steady soprano voice, with firm support and an absence of vibrato. She uses it well throughout the register. Mr. Prydatkevych played the Beethoven G major sonata, Op. 30, No. 3 (in which the last movement is based on an Ukrainian Cossack dance) with reliable technic and intelligence. The pianistic support of Miss Tkachuk was valuable. The audience contributed applause that had ample justification.

Old World Trio

The first of the Saturday morning Intimate Concerts for Young People at the Barbizon-Plaza presented the Old World Trio of Ancient Instruments: Anton Rovinsky, harpsichord; Maximilian Rose, viola d'amore, and David Freed, viola da gamba, were the instrumentalists.

Thorough familiarity with their instruments on the part of the musicians and finesse in ensemble resulted in a pleasurable morning for the many youngsters and grownups who attended the concert.

The program was so arranged as to show the instruments in ensemble and separately, and included items by the old masters Lotti, Corelli, Millandre, Lully, DuVal, Dittersdorf, Mozart, Bach, Gluck, Rousseau, Leollet and Rameau.

In the *Sarabande* and *Gigue* from the seventh sonata by Corelli, played by harpsichord and viola da gamba, David Freed showed art in the tone and technical mastery he evoked from his chin instrument. Maximilian Rose was applauded in numbers by

Millandre, Lully and DuVal. Mr. Rovinsky also had his share of honors in Bach's *Gavotte* and *Musette* from the English suite in G minor and the *Bourées* (No. 1 and 2) from the English suite in A minor.

Wiener and Doucet

Jean Wiener and Clement Doucet gave a third New York recital at Town Hall before a large audience which clearly enjoyed the program and the justified encores. The works listed included a Bach toccata and fugue; Mozart sonata; Strauss waltz; pieces by Darius Milhaud, Stravinsky; North and South American tunes arranged by the pianists, and Eric Satie's *Gymnopedie*, played as a solo by Mr. Wiener. There is no need for renewed analysis of the Wiener-Doucet art. It has struck the fancy of American listeners and the tour of the French pair is attracting large and pleased audiences everywhere.

The Little Singers

The French Government "patronized" the evening concert given in Carnegie Hall by The Little Singers; a large audience including 120 American Boy Scouts of the New York Council received the choral offerings with obvious enjoyment and glee.

This choir of twenty-five young singers is composed of Boy Scouts from Troops 20 and 21 of Paris. The talented choristers ranging, as could be ascertained by size rather than by age, from three to six feet, charmed their listeners with two sections of unaccompanied music: the first, *Old Christmas Carols* (harmonizations and adaptations by de Gevaert and de P. Berthier); *Motets of the 16th Century* (by de Prés, Palestrina and Vittoria), and a *Psalm of the 16th Century* (*En son temple sacré*) of Mauduit. The second half was devoted to secular music, beginning with *La Marseillaise* and *The Star Spangled Banner*—at which time the local scouts grouped on the stage behind the singers, saluting and holding rigid attention—and concluded with madrigals and songs of the 16th Century (de Lassus, Passereau and Janequin) and Canadian and French folk songs.

For the first section the boys wore white albs; after intermission the ecclesiastical costumes were doffed in favor of picturesque green and black scout uniforms.

Well-drilled preciseness, notable attack and minute attentiveness to dynamics and vocal shadings are the characteristics of the choir's wholly laudable performances. Their conductor is the Abbe Fernand Maillet of the Schola Cantorum; he was assisted by the Abbe P. Gremet. The troops' scoutmaster, Georges Loth, organist, opened both sections of the program with works by Bach and Rameau.

NOVEMBER 15

Bogia Horská

Spontaneously accepted by a distinguished audience that shouted their wishes for encores, Bogia Horská, the Czech-Slovakian singing actress, made her New York debut at the Barbizon-Plaza on Sunday evening. Clad in a black velvet gown with high neck and long tight sleeves, the better to accentuate her mobile facile expressions and the subtle gestures of her hands, Mme. Horská interpreted a program formed of folk songs of Germany, France, Mexico, Czechoslovakia and Russia. Several of these tunes were sung in English, of which Moussorgsky's *Song of the Flea* was outstanding in excellence. This was one of the items which the actress repeated upon insistent demand.

Mme. Horská is amazingly versatile in her delineations. She catches the moods of the old ballads with an emotional expression as appealing as her skillfulness in setting forth the humorous selections. Of some of the latter she made exquisite grotesqueries.

Mme. Horská is a valuable addition to the field of entertainment provided by Victor Chenkin, Ruth Draper, Cornelia Otis Skinner and the unforgettable Yvette Guilbert.

Elsa Fiedler was the artist's excellent accompanist.

Harold Bauer

Town Hall is the favorite bailiwick of Harold Bauer and wisely so, for display of his rarefied and intimate piano art. Especially when he is in such contemplatively intellectual and poetically absorbed moods as he sounded last Sunday evening before a capacity body of hearers.

The Bauer pianism is based on large knowledge, deep musical feeling and complete mastery of the keyboard, as to tone and mechanism—and above all else, that artist has acquired an authority and mellowness

in delivery which can be gained only through inherent gifts, profound thought and development, and years of public experience.

At his latest appearance, Bauer demonstrated anew his surpassing qualities and his sure hold on the admiration and affection of his listeners. He began with his own understanding and effective piano arrangement of Franck's organ Choral in A minor. The adaptation and performance brought out all the characteristic features of the work, especially its contrapuntal design and full sonorities. Mattheson's *Air and Variations*, and Kuhnau's *Biblical sonata* (he wrote six of them) called David and Goliath, were further examples of the Bauer mastery in presenting the classical spirit and contours. The Kuhnau pages especially were voiced with delightful aliveness and even humor.

An impressive version of Beethoven's *Appassionata Sonata* glowed with emotion and yet observed the noble formalism of the inspired measures.

Schumann's seldom played *Forest Scenes* were made into a series of compelling tone miniatures, characterized and contrasted with all the Bauer variety of tone and delivery.

Brilliance and charm invested the closing group, *Au bord d'une Source*, Liszt; *La Vallée des Cloches*, Ravel; *El Albaicín*, Albeniz.

Delight was registered by the audience throughout the program and Meister Bauer rewarded the enthusiasm with a gift of several encores.

Harry Katzman

Another Sunday afternoon recital of the Young American Artist Series at the Barbizon brought Harry Katzman, violinist, who with the pianistic support of Caroline Gray, entertained with a program of Spohr, Lalo, Bloch, Couperin-Kreisler, Ravel and Bazzini.

So far the National Music League has been felicitous in finding artists worthy of its recitals, and young Mr. Katzman kept the colors flying. He did it despite the nervousness induced by inexperience, which proceeded at times to twist his fingers, unsteady his bow arm, and make matters of intonation sometimes not so exact. However, the violinist has to commend him a style of his own in the interpretation of violin music; he has a feeling for rhythm and the fine points of discriminating nuance, and a tone which is large and lovely.

The small auditorium of the Barbizon was well filled with enthusiasts, who demanded encores.

Stewart Baird

The first of the scheduled four Sunday evening entertainments by Stewart Baird, baritone-discreet, was held at Steinway Hall. Characters of the Western Plains, mountains, towns of the middle west and a Breton Village sketch (found in Bobson's Good-night, Babette, music by Lisa Lehmann) comprised the Baird program. Possessed of

(Continued on page 26)

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JAN SMETERLIN IN RECITAL

CHICAGO.—Jan Smeterlin, heard in piano recital at the Studebaker Theater, on November 8, under Bertha Ott's management, played a program which favored Debussy—the B minor Sonata; the B minor Mazurka, and four etudes of the Polish master forming the major portion. There were also the Mozart Sonata in F major; a Mazurka by Szymanowski, and numbers by Albeniz and Debussy. In all of these Mr. Smeterlin impressed as an artist whose head superbly governs the technic of his hands, and whose interpretations are correct and marked with individuality. Smeterlin especially appeals as a musician of rare taste and deep feeling. His large audience bestowed unstinted applause after every number.

OTHER SUNDAY PROGRAMS

Other Sunday afternoon programs were presented by Aletta Tenold and Grace Welsh, duo-pianists, who gave a fine account of themselves in a well arranged and interesting program; Vera Mirova, dancer, and Michel Krasnopolsky, violinist, who presented a joint recital at the Playhouse; the Joseffer String Quartet, which made its debut at the Cordon Club.

GANZ AND NATIONAL CHAMBER ORCHESTRA

A large and select audience greeted Rudolph Ganz and the National Chamber Orchestra in the ballroom of the South Shore Country Club on November 8. Mr. Ganz appeared in the dual capacity of conductor and soloist and he met with the complete approval of his listeners.

The program listed first hearings here of two compositions by Chicagoans—Felix Borowski's *Idyl* and Wesley LaViolette's *The Spook Hour*, while another Chicago composer, Leo Sowerby, was represented by his delightful *Burnt Rock Pool*. The program contained also the overture from Saint-Saens' *Yellow Princess*; Three Pieces from German Rocco, arranged by Felix Guenther; Sam Franko's arrangement of Gretry's *March of the Janizaries*; Wagner's *Siegfried Idyl* and Ibert's *Divertissement* for Chamber Orchestra. Mr. Ganz also played Haydn's concerto in D major, playing the solo part and conducting his orchestra in a manner entirely to his credit.

EDITH MANSFIELD'S DATES

Edith Mansfield's bookings for November included an appearance at the Crescendo Club; a vesper recital at the Lake Forest Presbyterian Church; an appearance before the Oak Park Rotary Club, and joint recitals with William Miller at Springfield, and Rock Island, Ill., Columbus, Ind., and at the Cordon Club, Chicago.

JESSIE B. HALL ANNOUNCES UNIQUE PROGRAM

Jessie B. Hall's program will present La Vonne Field on November 24 in "singing pictures" (she sings as she paints) in joint recital with Louis Laughlin, pianist, scheduled to open the Young American Artists Series under Miss Hall this fall.

MU XI CHAPTER'S FIRST PROGRAM

The first formal program of the season of Mu Xi chapter of Mu Phi Epsilon sorority, on November 8, at Diana Court Salon, was given for the benefit of the scholarship fund. Those participating included Clara Thurston, harpist; Lucille Manker, pianist; Jeanne Shepard, soprano, and Nesta Smith, violinist. It was an excellent program, splendidly performed, and earned the full appreciation of the listeners.

MARY GARDEN AND BARRE HILL

Mary Garden and Barre Hill shared the program for the concert given at Orchestra

Hall, on November 9, for the benefit of the new Raymond addition to the Country Home for Convalescent Children at Prince Crossing, Ill. Mrs. William J. Chalmers heads the directorate of the children's home and was chairman of the committee sponsoring the concert. It is understood that \$18,000 was realized through the sale of seats and boxes.

MISCHAKOFF SOLOIST AT ORCHESTRA'S TUESDAY CONCERT

At the second program of the Chicago Symphony's Tuesday afternoon series, on November 10, its concertmaster, Mischa Mischakoff, left his chair to appear as soloist in the Saint-Saens B minor concerto. In the brief period that he has assumed the duties of first violinist, Mischakoff has established himself firmly with orchestra patrons through the excellence of his work as concertmaster, as soloist, and as leader of the Mischakoff String Quartet. At this concert he added considerably to his popularity by a brilliant performance of the concerto, which served to display his ample technical equipment and his musical intelligence.

The program included the Russian and Ludmilla Overture of Glinka; Tchaikovsky's *Pathetic Symphony* and the *Finale* from *Das Rheingold*. Admirable account of each number made a highly enjoyable concert.

AMERICAN CONSERVATORY NOTES

The Heniot Levy Club held its first meeting of the season at the American Conservatory on November 8, when an interesting program was presented. The following officers were elected for the ensuing year: president, Blenda Sterner; vice-president, Sarah Levin; secretary, Ruth Taylor; treasurer, Gwendolyn Mead.

Ralph Ambrose, former student of Rudolph Reuter of the American Conservatory faculty, is engaged as teacher of theory and piano at De Paul Academy.

Edwin Fowler, baritone, student of the voice department, has resumed study at the conservatory after a several weeks' concert tour of the mid-western states with the Metropolitan Quartet.

Piano pupils of Lela Hanmer appeared in recital at the Conservatory, November 15.

Rudolph Reuter, pianist, gave a recital for the Mendelssohn Club of Rockford, Ill., November 1.

The Linden Trio composed of Mary Jones, violinist; Barbara Sneath, cellist; Marion Johnson, pianist (all students of the conservatory) and Ruth Haroldson, violinist; Esther Goodwin, contralto (both members of the conservatory faculty), were among the artists recently appearing for the Chicago Tribune's School of Cookery.

LOLA MONTI-GORSEY

Lola Monti-Gorse has been much in demand for social functions and on November 1, gave the musical program at a private function at the home of Mrs. Orville Thompson. She also sang at the musicale given by the Melody Club at the home of Mrs. Rosenwald Herbst on November 10. Other club and social engagements are booked for the near future for the soprano, who has sung with the Ravinia and Mexico opera companies.

GORDON BRINGS NEW MUSIC AS ORCHESTRA SOLOIST

Jacques Gordon, former concertmaster of the Chicago Symphony, returned as soloist and presented two violin concertos new to Chicago at the fifth regular Thursday-Friday Chicago Symphony program of November 12 and 13.

Always a great favorite here, Gordon fur-

ther endeared himself to Chicago music-lovers on this occasion through his superb performance of music which was most ungrateful for a soloist. He is an artist, however, of taste and perspicacity who is constantly delving into violin literature for unusual novelties. He has the technic, the musical authority and intelligence to cope with the intricacies set down by the modern composers and he has the keen insight to understand their vague messages. He urged Emerson Whithorne to finish his *Concerto for Violin* which he played on this occasion, offering the composer many valuable suggestions as to the solo part and providing a cadenza for the opening movement. Gordon played it excellently and won hearty applause from his listeners. The other novelty, the Nardini E minor Concerto, dates from the eighteenth century. It was a sharp contrast to the moderns with its easy flow of melody and is a work to which Mr. Gordon's luscious tone and warm musical feeling are especially adapted.

Whithorne's Concerto had its first hearing anywhere on this occasion. It is written by a radical modernist and has touches of weird humor and is fantastically imaginative. The composer has not entirely sidetracked melody however and the concerto has many interesting and pleasing moments.

Conductor Stock also offered a novelty, Daniel Gregory Mason's *Symphony No. 2* in A major. It is the work of a musical scholar who knows the orchestra and its music. According to himself, his symphony "has no program and makes no reference to any musical story or idea. In structure it is an experiment in preserving the essential elements of the classic symphony while somewhat condensing them in accordance with modern feeling." The score shows various derivations yet does not lack individuality and is noted for the great amount of detail which has been woven into it although there seemed a lack of melodic substance. The orchestra played it with virtuosity.

Both Mr. Masson and Mr. Whithorne were present and came forward to acknowledge the applause of the audience.

The program began with the more familiar Secret of Susanne Overture of Wolf-Ferrari and finished with the Hungarian Dances of Brahms.

BUSH CONSERVATORY CONCERT

A program was given by The Carolers, a quartet of voice students of Bush Conservatory, at the school, on November 13. Those making up the quartet are Charlotte Johnson, soprano; Olga Oden, contralto; Edward Otis, bass, and Donald Holt, tenor. They sang under the direction of Erma Rounds, who is also the accompanist. The program contained Liza Lehmann's *The Golden Threshold*, and Flora's *Holiday*, a cycle of Old English melodies arranged by Lane Wilson.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Emmy Brady, who studied with Alexander Raab for a number of years, is now head of the piano department at Chadron Normal College, Chadron, Neb. Miss Brady gave a concert while teaching during the past summer term at the Teachers College, Greeley, Colo.

Winona Mason Brown, pupil of Mme. Cole-Audet, is conducting the negro spirituals on the national program during National Fellowship Week of the Y. W. C. A. Miss Brown is the recipient of one of the Rosenwald Foundation Scholarships.

Leo Pevsner, winner of the valuable old violin offered to the successful competitor in the violin department 1931, has been appearing frequently before various organizations, his last appearance being on the program of the Friends of Music on November 10 in the Bal Tabarin, Sherman Hotel.

The Junior Linderman Players will present the entire program on November 30 before the Garden Prairie Woman's Club.

Zulieka Turley, contralto pupil of Mary Titus, recently appeared as soloist before the Sunday Night Club of the Second Presbyterian Church, the League Meeting Second Presbyterian Church and the Woman's City Club dinner in the Tower Building.

Ross Schuman, pupil of Viola Roth, plays the part of Somerset in *Skippy* over NBC.

Anita Newman, another pupil of Miss Roth, is playing a leading part in the Marshall High School Senior play, *To the Ladies*.

Mary Elizabeth Melchior, pupil of Nina Bolmar, sang for the Daughters of the American Revolution, November 11, at the Drake Hotel.

Marian White, pupil of Vernon Williams, will appear as soloist before the Hamilton Club today, November 21.

Bernard Showalter, scholarship pupil of Vernon Williams, gave a recital in Buckingham Recital Hall, November 10, and the reception he received resulted in a return engagement for November 17.

Bernice Jacobson, artist pupil of Glenn Dillard Gunn, and winner of the Society of American Musicians' competition, will perform with the Chicago Symphony Orchestra in the near future. She will play Chopin's F Minor Concerto.

The second musicale of Mu Phi Epsilon was given November 18, with Lillian Pringle as cellist and Frances Coates Grace as discus.

Artist pupils of Frantz Proschowski will present the first student recital of the year in the Little Theater, November 30. The program will be offered by Joel Lay, Chauncey Parsons, George Garner, George Randall, Marie Healy, Hilda Eisenberg and Dorothy Mansfield.

SCHNEE PUPILS TO BE HEARD

Vitaly Schnee will present a group of his students in piano recital at Lyon & Healy Concert Hall, November 22.

JEANNETTE COX.

Watkins Presents Beach Cantata

Morris W. Watkins, organist-choirmaster of the Church of the Saviour, Brooklyn, received personal felicitations from Mrs. H. H. A. Beach, composer of *Canticle to the Sun*, which he presented November 15, as well as from Woodman, Shelley, Burleigh and others, who were interested listeners. Two dozen singers make up the excellent choir, with Dorothy Westra, Allen Jones and Theodore Worth, soloists. Anthems by Bairstow, Williams and a melodious work by Clarence Dickinson, *Beneath the Shadow*, were heard; Mulet's organ-piece, *The Nave*, a carol and A Word From the Minister completed the program.

Schipa Triumphs in Italy

Evans and Salter recently received the following cablegram from Rome regarding Tito Schipa: "Schipa sang two benefit concerts, one here for Roman University which was a great success. Honorary Degree of Doctor of Music was conferred on him by the University. The second benefit was at Naples by invitation from Prince of Piedmont to an overflowing audience in the San Carlo Theater. Both appearances were enormous triumphs."

Concert Series for Omaha

The four remaining concerts of the Tuesday Musical Club of Omaha, Neb., are to take place in the newly completed Joslyn Memorial Auditorium. The artists are Joseph Szigeti, the London String Quartet, Sigrid Onegin and Robert Goldsand. Richard Crooks inaugurated the series before the completion of the building.

Koshetz for Town Hall, New York

A book of songs, both music and words by Nina Koshetz, soprano, will be published within a short time. Some of these will be included by Mme. Koshetz at her recital in Town Hall, New York, December 6. She will also offer songs dedicated to her by American composers.

Addresses Wanted

The Musical Courier desires to obtain the present address of the following:

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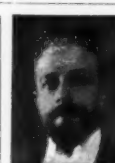
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WHAT THE DANCE IN AMERICA NEEDS

Is It Dancers?—Martha Graham Suggests Larger Audiences—Sophia Delza Tries Dancing to Ether Music—Mary Wigman Here With Seven New Dances—Dorsha and Paul Hayes

By RUTH SEINFEL

Letters and questions should be addressed to the Dance Editor

What the dance in this country needs is—

Dancers, did some one say? It is, at any rate, the usual answer. But, although few people seem to know it, we have dancers. Almost every Sunday evening, from now until Spring paints the dusty brown of Central Park an equally dusty green, at least one dancer—on specially favored evenings, perhaps two or three—will display on a stage in the neighborhood of Times Square the flower of her work for the past year.

Her friends, the handful of working dance critics, and a small group of devotees of the dance who can afford to buy seats will huddle together in the orchestra. The lads and lasses from the studios, who hope to be dancers themselves some day, will climb upstairs to hang over the balcony rail. And when the curtain has gone down the dancer and her group—if she has one—will go back to the enlarged living room where she teaches all day in order to make expenses to create more dances to present in the same way next year.

Each year the Martha Grahams, the Doris Humphreys, the Gluck-Sandors and Felicia Sorels, the Miriam Marmains and Pauline Koners and Tamirises and Dorshas have made their brief appearance and then retire once more into the silences which are filled, for them, with the hardest kind of work.

The dancers have their own answer to the sentence that began this discourse. Martha Graham stated it for this reporter, who raised the question the other day.

"The dancing of a country depends upon two things, its social condition and its climate," Miss Graham said. "The people

of the north dance differently from the people of the south. The dancing under a monarchy is different from the dancing under a republic. Dancing in America is different from dancing in Europe.

"The people will go to see artists who come over from Europe. Nine out of ten times they are right, because nine out of ten dancers who come over from Europe are worth seeing. But they should take notice of their own dancers, too.

"The dance cannot exist without patronage. Our people have been led to expect of dancing only entertainment. They have no notion of what modern dancing is. Of course, the dancers are somewhat to blame for that. I do not believe that art excludes showmanship. But too much showmanship is likely to exclude art.

"What the dance in this country needs most of all, I would say, is an audience."

Lacking a large audience to support them, dancers find the recital a costly luxury. Yet, with each dancer able to afford only one or two formal appearances a year, there is not much opportunity to create an audience of any size. That is what is known as a vicious circle.

It is one of the penalties of democracy. Once upon a time there were dancers in whose theater seats were handed down from father to son, and every spectator knew the classic performances so well that if a young debutante dancer altered the tradition by so much as the movement of a finger the change was commented upon. That was in the days when the Russian ballet was a cherished plaything of their imperial Highnesses, the Czars.

Even a Marxian state has its advantages for dancers. In Russia what dancing there

is, is the care of the Commissars. Germany, which is only mildly Marxian, took Mary Wigman under its wing, and the city of Dresden, the state of Saxony, and the Reich itself took up a collection among their several budgets for her support.

But that was not until Miss Wigman and her group had gone through years of a desperate struggle for existence, and even without the help of the government there was already a source of support in the large dance-conscious population. So it can be done.

Musicians and painters have suffered from a degree of the same neglect as dancers in this country, but the tide seems to be turning. The symphony orchestras and the opera companies are presenting more and more American works, and the art galleries are showing a sudden interest this year in American primitives, an interest which may eventually lead to a recognition of American moderns. In course of time we should some day realize that we have dancers.

Meanwhile an intelligent dance audience is, in fact, developing. The persistent refusal to succumb of dancers like Miss Graham herself is having its effect. The indomitable little group of dancers in Gluck-Sandor's tiny theater, who perform their Salome or their Petrouchka every evening, with or without an audience, is bound to be rewarded. Lectures and demonstrations at the New School for Social Research and the Roerich Museum are helping to create an intelligent audience for the dance. And the sensation stirred up by the great modern dancer from Germany, drawing thousands to a dance recital who would never have thought of spending money to see a dancer, undoubtedly added many converts. If Mary Wigman had learned to dance in New York she might not have been half so valuable to American dancers.

An enterprising spirit animated Sophia Delza's performance at the Guild Theatre Sunday evening, a performance in which she led her audience a merry chase from primitive percussion instruments, through Bach and Brahms, Schoenberg and other modern piano music, and right out into the ether with Professor Theremin's strange invention for making music out of nothing at all. The instrument holds stimulating possibilities for dancers because of its unique power to sustain a tone indefinitely, but whether Miss

Delza's experiment, performed with the aid of Gertrude Karlan who composed and performed the sound effects, realized any of these possibilities, this reporter is quite incapable of saying. We were too busy clutching the arms of our chair to observe anything, as sounds resembling sirens, police whistles and the moaning of a wounded animal assailed our ears. Miss Delza and Miss Karlan should do a good deal more experimenting, but in a studio with sound-proof walls. Nothing is served by throwing an audience into a state of acute auditory discomfort.

In her dancing Miss Delza showed herself at her best in a group of grotesque pieces called Carnival Sketches, and in two spirited numbers of Spanish derivation. She does well to explore the possibilities of other forms of accompaniment than art music, for in her interpretations of Brahms and Bach she is entirely too submissive to the composer to make an independent creative contribution.

Alexander Semmler and A. Weiss assisted at the piano, and Miss Karlan played the percussion instruments.

Mary Wigman arrived on Tuesday with no less than seven new dances, created since she left these shores last spring. A cycle called Opfer (Sacrifice) consists of five numbers, and the others are Polonaise and Rondo. Miss Wigman goes first to Providence, where she will appear on November 25 and 27, and makes several other visits before her opening in New York. She is accompanied by Hanns Hasting and Gretl Curth.

Dorsha and Paul Hayes will emerge from their private Theatre of the Dance, where they have been giving fortnightly recitals, to the Booth Theatre on November 22 for a formal appearance. The following week will see a recital by Tamara Swirskaya, formerly of the Metropolitan Opera Company, for the benefit of the Italian Relief Fund.

Ruth St. Denis will demonstrate at Lucile Marsh's lecture on Roots in Religion at the Roerich Museum on November 25.

John Martin will lecture on Noverre and Delsarte at the New School for Social Research on December 4.

VALENTINA AKSAROVA



Photo by
Vandyk,
London

Recently engaged with the Russian Opera in Paris (Theatre des Champs Elysees) and London (Covent Garden) to sing the roles of Jaroslavna (Prince Igor), Militrissa (Czar Saltan), Tamara (Demon), Parassia (Fair at Sorochintzy), etc.

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NEW YORK NOVEMBER 21, 1931 No. 2693

It might be recalled at this time that the Musical Courier was given a Grand Prix at the Paris Exposition of 1900.

May the urge to hear Salome be justly termed "The Call of the Wilde"?

Depression has not succeeded in dulling truly great music.

Third week of opera in New York and Chicago and all's well at both houses in attendance and artistic results.

Strauss' Heldenleben, Mozart's G minor symphony and Don Giovanni, and Wagner's Tristan and Isolde made a welcome return to New York this week.

Toscanini, just arrived in America from Italy, has the largest claque in the world. His interested applauders are the public.

Erich Kleiber finishes his season with the New York Philharmonic Orchestra tomorrow, November 22, and sails for Europe November 25. The German conductor repeated the excellent impression he had made last winter in the metropolis and according to unofficial report is to be with the Philharmonic again next year.

Cacophony or Cash?

A new opera, Schwanda, with real tunes in it finds acclaim from the New York public and critics. The work has had over 2,000 performances in Europe. Its composer is waxing rich. Now watch and see the modernistic creators of opera execute a throwback in ideas—change their tune, as it were.

Sound Policy

It is a rare and notable occasion when a rival opera company is permitted on the boards of the Metropolitan Opera during the opera season, or, indeed, at any time. The Philadelphians with Wozzeck (to be done in New York on November 24) are greatly favored. Usually visiting companies are relegated to the Manhattan (erstwhile Hammerstein) Opera House or elsewhere. Perhaps the Metropoli-

tan management feels that it has no better defense against the critics of its conservative repertoire than to let such a work as Wozzeck be seen and heard.

Thwarted Art

That story of the squeak is a good one. For weeks experiments were carried on in one of the radio studios in an effort to create the effect of the opening and closing of a massive door with rusty hinges. At last a hinge was found that accomplished the purpose and then, when the sound-effect director turned his back for a moment, somebody oiled the hinge.

Timely Toots

The recent use of the horn as a solo instrument at a New York Philharmonic Orchestra concert and of the clarinet at a Beethoven Association evening, brings attention to those instruments, and indeed the others of the orchestra rarely heard except in momentary passages of symphonic compositions. Custom has wisely preferred the useful solo instruments familiarly employed by concert artists. The others, no matter how skillfully they are played, fail to hold public attention through the length of an extended program, or even of a work of great duration. The character of such instruments includes a lack of dynamic flexibility that dooms them to minor positions as solo instruments, important as they are in ensembles.

Piano Redivivus

Brussels, like many other European and American cities, reports the return into household favor of the piano, that old fashioned keyboard instrument which used to be found in every home for the torture of children, the tinkling of youths and maids, and the despair of paterfamilias.

The Brussels dealers are selling their pianos again at good prices, despite competition from the radio.

Special Brussels correspondence to the New York Times (November 15) gives a strange and somewhat amusing reason for the renewed popularity of the piano, as follows:

The slump in the demand for pianofortes, a leading pianomaker says, was really due to bad teaching. Instead of learning to interpret the sentiments of the composers, beginners simply regarded pianoplaying as a mechanical exercise, something like writing on a typewriter, and they were encouraged in feats of endurance by their teachers. Hard times have induced teachers and pupils to take more pains.

Bad teaching did not bring about the innocuous desuetude of the piano in America. There was and is preponderantly good teaching in this country. Brussels should have expressed its piano students to our land. We surely sent enough violin students to the Belgian capital and to Liège.

Fresh Breezes Blow

We seem to be getting away more and more—for which relief, *grâce à Dieu*—from the old fashioned kind of symphonic program.

Conductors are apparently more determined than ever before to offer novelty and variety in their lists of presentations. No doubt the attitude of audiences is responsible for the change. It is difficult these days to arrest and hold attention with a classical three-symphony program, or the ancient scheme of a classical overture, symphony, and symphonic poem.

The current season is already rich in reform. The New York Philharmonic has done a number of new works. Chicago juxtaposed Josten and Deems Taylor with Mozart, Wagner, and Boccherini. Mason and Whithorne were grouped on another occasion with Nardini, Brahms and Wolf-Ferrari. Philadelphia had Beethoven and Mendelssohn as a contrast to Debussy and Stravinsky, and another program in which Beethoven and Mozart were partnered with Toch, Sibelius, and Ravel. Cincinnati was regaled with Vivaldi, Glazounoff, Beethoven, Szymanowski, and Vaughan Williams. A Russian program (Borodin, Tchaikowsky, and Moussorgsky-Ravel) was one Cleveland offering, and a second consisted of Bach-Siloti, Marais-Cooley, Ravel, Loeffler, Nabokoff, and Tchaikowsky. In other cities, too, conductors have broken away from musty tradition. Even Johann Strauss waltzes and Brahms Hungarian dances are to be found in staid and serious symphonic company.

It is well that all this should be so. Let the good work of modernization go on. It keeps the conductors on their toes and keeps audiences from somnolence. Some of the antique symphonic repertoire is suffering from dry rot, much as the pedants and overpurists resent the thought.

Requiescat in Pace

The termination of the activities of the Friends of Music illustrates the dangers of an enterprise dependent upon a single individual—for when Mrs. J. F. D. Lanier died suddenly a short time ago, her demise left the society without support. It had no option but to disband.

That is regrettable but by no means a calamity. In truth there never was any crying need in New York for a choral and orchestral body of this particular nature. Existing societies would seem to furnish music sufficient to the city's needs.

Artur Bodanzky, the conductor, advisedly made the S. F. of M. his particular pet, as a relief from his many years of routine at the Metropolitan. The original Friends of Music had for its birthplace Vienna, whence comes Bodanzky, and it was at the suggestion of the Vienna Friends that the New York organization of the same name was founded. No doubt the Vienna society hoped to derive material support from the New York Friends.

Conditions have, however, vastly changed since the Vienna Musikfreunde came into being. In those old days there was a real need for "music friends" who might aid in the production of classical orchestral and choral works in a city and country where opera was the chief musical interest.

The Vienna Friends accomplished an important work; the New York Friends, in spite of efficient management, and splendid musical direction under Bodanzky, found little to do beyond ordinary concert giving.

Had there been "commissions" for the creation of new works, after the example of the Vienna Musikfreunde; had there been a sincere and persistent effort to introduce important modernistic choral and orchestral compositions to New York audiences; had the doors been opened wide for the reception of American composers—the Friends of Music might have been encouraged by the wealthy music lovers generally, and audiences interested in something more than the presentation of age old compositions some of them undeniably suffering from the devastating tooth of time.

The sudden termination of the S. F. of M. indicates that it filled no urgent need, and had no great vital support except through the generosity of the ideally minded Mrs. Lanier.

A Conductor's Courage

Whatever may be the outcome, it was a courageous and significant act on the part of Karl Krueger to resign his position as conductor of the Seattle Symphony Orchestra because that organization was not receiving what he deemed sufficient financial support to maintain and advance artistic standards. By resigning, Mr. Krueger placed the matter squarely before the supporters of the organization and before the city. The leading newspapers gave the news prominence, so that everyone in Seattle should become fully aware of it and of its importance. The executive board is obviously given its choice: either the orchestra gets more support or Krueger goes; and it is fully recognized that if Krueger goes and the orchestra disbands, it will be a long time before Seattle has another symphonic body.

That sort of action, drastic as it may seem, is occasionally necessary. No doubt Mr. Krueger exhausted private persuasion and faced failure before taking this step which entails no small personal sacrifice on his part. It takes courage to face such a risk for the sake of an art ideal.

Claque De Luxe

It appears according to report that in Buenos Aires the Teatro Colon (opera house) has a "super claque" consisting of persons highly placed in society, art, letters, and journalism, who receive free tickets and do excessive applauding as a compensatory return. It would seem that clagues of any kind are ridiculous now; they had a certain use only when their existence was unknown to the naive part of the audience. It is not quite clear why opera singers need clagues when instrumental soloists and actors do without them. The claque is an outmoded institution, a reflection on opera singers, and an insult to intelligent auditors. The obnoxious paid applauders should be abolished.

Versatility

Madame Butterfly was given last week in the Westchester Music Center at White Plains while a poultry show was being held in the basement and art classes were in progress above. Which ought to inspire us, or the reader, with an especially humorous wisecrack.

VARIATIONS

By Leonard Lieblich

Modern Music, quarterly review, has published a monograph on Berg's *Wozzeck*, an opera sure to be listened to curiously at its forthcoming New York hearing (Philadelphia Grand Opera Company, November 24) and eagerly discussed thereafter.

Musical Courier readers have read many *Wozzeck* reviews in these columns but none of the articles could go into such details as are given in the useful and painstakingly complete guide furnished by Modern Music, a publication of the League of Composers. The author of the monograph is Dr. Willi Reich, well known Central European music critic and authority on the music of our day, notably that of Berg and his teacher Schönberg.

A word sketch of Berg forms the preface of the monograph. The rear cover page presents the chief themes and leit-chords of *Wozzeck*. The composer's intentions and methods are defined and explained and their application made clear to those with musical knowledge and a sense of patient research. The general public might be confused with the technical and analytical particularizations of Dr. Reich.

He points out the much advertised fact that Berg divides his *Wozzeck* into set and separate musical forms—a Suite, Rhapsody, March, Symphonic Movements, Fugue, Fantasie, Rondo, Inventions, Passacaglia, etc. How that is accomplished without loss of the unity, sweep and flow required in the mobile progress of an opera, it should be the business of ambitious music lovers to discover by reading the Reich monograph.

I have heard *Wozzeck* twice and read the treatise in question but expect to be moved again on November 24 merely by reacting to the powerful drama and Berg's graphic music without remembering where it leaves the Rondo or Fugue form and becomes a Suite or a Passacaglia.

Dr. Reich is not only a critic but also a Doctor of Engineering. The latter capacity must have stood him in good stead when he picked apart the structural mechanics of Berg's *Wozzeck*.

Be not afraid, however; the music of that opera will hardly sound as formalistically involved to you as it does to Dr. Reich.

As for the *Wozzeck* characters, they are intensely human and of appealing interest in these days when the submerged seven-eighths is the object of the world's close attention. *Wozzeck* is a universal type (except as to his mysticism) although he was conceived by the librettist, Büchner, a century ago. That greatly gifted and lamented young man—he died in 1837 at the age of only twenty-four—drew the portrait of *Wozzeck* with amazing shrewdness and cynicism but also with profound pity.

The Toscanini of tenors, John McCormack, like the omniscient Italian maestro, seemingly can do no artistic wrong. Even when John sings the most facile and musically naive Irish ballads, he transforms them into vocal and emotional carats of high refinement and lustre. The McCormack enunciation, elasticity of phrase and musical sincerity are outstanding whether they voice the songs of Cork or of classical Germany.

Lifting an item from Variations of recent date, the Pacific Coast Musician (November 7) supplies it with an addendum: "Harpists are not harpies any more than violinists are fiddle D.Ds."

By the way, I should not become too critically cocky for I deserve a severe chiding myself because I wrote last week in a Musical Courier caption, "Laubenthal Sings Title Role of Schwanda." That was an egregious and inexcusable slip, for of course Friedrich Schorr does the part, and Laubenthal's well sung and blithely acted role is that of Babinsky. I heard the dress rehearsal and premiere of Schwanda but evidently that was not enough.

The retreat of the modernists continues. Here is Hindemith now marching backward to the safe and sane shelter of oratorio. His new work in that form, *Das Unaufhörliche* (The Everlasting) had its Berlin premiere on November 20, conducted by Klemperer, and will be heard again at Mayence on November 28. There was a time a few years ago when to the modernists all oratorios seemed to be everlasting.

At the Wiener-Doucet recital a tired business man (who had stopped en route at his club to invigorate

himself) arrived late and slipped into a rear seat next to his wife. "What are they playing now?" he whispered. "Bach's twenty-eighth cantata," answered the madame severely. "Thank God I missed the other twenty-seven," was the fervent comment of the t. b. m.

Joseph Achron (whose violin suite dedicated to Szigeti that artist is to play at his New York recital on November 27) was for many years the accompanist of Chaliapin when the pair toured Russia.

Achron tells a characteristic story connected with Chaliapin's habit of giving unpublished programs and selecting his numbers during the progress of the recital. On one such occasion he decided to sing something he had not performed for a long time and in view of the audience he silently pored over the music and words in order to recall them to his mind. Several minutes passed when a stentorian voice from the gallery called out, "Sing the Song of the Flea," an ancient and unfailling war horse at the recitals of Chaliapin. He raised his hand in protest and continued his intensive study of the unfamiliar composition. Finally he signed to the pianist and they began. After a few measures Chaliapin stuck and stopped. A fresh start was made with the same result. Then again the same voice from the gallery: "See? Didn't I tell you to sing the Song of the Flea?"

"You're right," bawled Chaliapin, and took the solicitous advice.

Birth control seems to be affecting also the composing of new musical masterpieces for none are being born.

Famous Musical Feuds: Wolfram and Melot; Faust and Valentine; Siegfried and the Dragon; Cherubini and Berlioz; Garden and Farrar; Liszt and Thalberg; Tosca and Scarpia; Salome and Jochanaan; Hanslick and Bruckner; Mahler and Krebhiel; Paderewski and Pilsudski; Richard Strauss and the city of Vienna; Alfio and Turiddu; Canio and Silvio; Siegmund and Hagen; Radames and the priests; Manrico and Di Luna; Parsifal (the unloved) and Kundry (overloved); Hammerstein and the Metropolitan; the New York critics and Furtwängler; Wagner and Nietzsche; Lohengrin and Telramund; and most of the artists and their managers.

A radio broadcaster of football games has been disbarred because, so it is alleged, he described a play as "putrid." Frank Patterson's comment is: "Pity! The word would have been so useful to the critics in describing certain 'plays' (and 'sings') on the concert stage."

The death of Fritz Kreisler's pet fox terrier, Rex, was front-paged last week in several New York dailies, an honor which has never fallen to the lot in this city of any performance given by the violinist. The Evening Journal quotes (front page) a feeling interview from the bereaved Mrs. Kreisler who said: "Although Rex never was able to go to bed without a doll, he was not a namby-pamby dog but a very sporty one." Fritz came from Detroit to New York to attend the funeral of the lamented canine. Though the journalistic resources of the Musical Courier were put to work, at the moment of going to press it has not been ascertained whether the deceased survived by any relatives. Vienna, Berlin, London, Paris, Budapest and Spitzbergen papers please copy.

Things seen and heard about musical New York of recent days: Erich Kleiber and Alfred Wallenstein discussing modernistic music at Reuben's delicatessen dispensary. . . . William J. Henderson listening to Meistersinger with evident enthusiasm. . . . Berthold Neuer and Edward Ziegler exchanging unoperatic stories in the lobby of the Metropolitan. . . . Mrs. Ernest Hutcheson making lists of the prominent visitors at the current Juilliard Foundation musical celebrations. . . . Felix Salmond promising not to call out "wrong tempo" and "rotten" at the next annual Critics' Concert. . . . Feri Roth, sans his Quartet associates, ensembling with his Hungarian bride at the Blue Ribbon restaurant. . . . Horace Johnson, associate editor of the Musical Courier, correcting the copied parts of his two new symphonic scores. . . . Papa Edwin Franko Goldman telling proudly of his son's winning a \$1,500

literary scholarship at Columbia University. . . . Richard Copley, the manager, never asking critics how they like his artists. . . . Fraser Gange, always supplied with new Scotch anecdotes. . . . Irving Weil, of the Evening Journal, spat-wearing and altogether best groomed newspaper reviewer. . . . Paul D. Cravath, new Metropolitan Opera head, looking perpetually worried. . . . Otto H. Kahn, looking cheerfully relieved. . . . Colette D'Arville, giving a Hotel Delmonico dinner party to celebrate her recent debut as Carmen at Trenton, N. J. . . . Jerome Kern, musical comedy composer, listening to a Bach Passacaglia and understanding it. . . . Dimitri Tiomkin pretending that he has not a prodigious piano technic. . . . Leopold Stokowski talking to an American composer and saying, "Send me your works for examination." . . . Aaron Baron, most earnestly serious of all critics, defending jazz. . . . Albertina Rasch, queen of theatrical dancing, who adores modernistic music. . . . James Wolfe busiest action singer at the Metropolitan. . . . Frank McIntyre, comedian, who says that Schwanda is only "so-so." . . . Mrs. Clarence H. Mackay (née Anna Case) looking none the less attractive despite her recent motor accident. . . . Ossip Gabrilowitsch eating a dietary luncheon at the Hotel Gotham. . . . George Meader, now in The Cat and the Fiddle, extolling musical comedy. . . . Fortune Gallo telling Anna Fitzu that broccoli is good for the voice. . . . Hope Hampton refusing an operetta engagement. . . . Yvonne d'Arle considering one from the Schuberts. . . . Beatrice Belkin looking happy as the recently wedded Mrs. Joseph Littau. . . . Erno Rapee easily best of a dozen orchestra leaders at the Peacock Ball in the Waldorf-Astoria. . . . Walter Damrosch laughing at the Beckmesser antics in Meistersinger. . . . Maria Jeritz, incognito visitor at the Roxy movies. . . . There were hardly any pianists at the Horowitz recital—only Siloti, Wiener, Rachmaninoff, Levitzki, Mr. and Mrs. Lhevinne, Münz, Golde, Schnitzer, Wittgenstein, Carol Longone, Vera Brodsky, Von Doenhof, Kelerin, Herzog, Jacques Gruenberg, Martha Baird, Saper-ton, Leonid Malakov (just arrived from Russia and who went from the boat to the recital) and several dozen others.

"You referred recently," writes J. P. F., "to Deems Taylor's opera as Peter Tibbetson. Would not Peter Kibitzin, be a more appropriate title considering how the hero peers into the hands of Fate?"

Far better is the uptodate young woman's suggestion that Meistersinger ought to be called Hans Sachs or the Crooning Cobbler.

Then there is the opinion of the critic who heard a soprano's frequent flat singing at a recent performance and remarked, "Depression seems to have hit her too."

"I'd like to go to that there Metropolitan Opera some night," said the Musical Courier errand boy. An impish idea made the assigning department procure a balcony ticket for the lad and he was sent to the Girl of the Golden West performance on condition that he write a review. This is what he handed in:

"It began at 8:16 p. m. It has too much music in it, I couldn't hear the talking. There was some men in red shirts. I wish that bandit could have gotten away with the barrels of gold he wanted to steal, but the blonde singer stopped him. She is pretty and I guess both of them sing all right. There was singing all the time and some of it was sort of quick so I couldn't get the tune. The tempos was all right. I liked the shooting part best. They sell sandwiches and lemonade and candy and cigarettes at the Opera, like at the baseball game. Anyways, I like a baseball game better than opera I guess. One man next to me yelled and clapped hard every time a singer busted out. Another man told me that the fellow who yelled and clapped gets paid for it to make the other people think it's great. They ought to pay me for being here then, was what I thought to myself. It was finished at about 11 p. m. and I had a tough time dodging the traffic after I got out. Thank you for the ticket. A friend of mine who knows I work on a music paper made a good joke last week. You seem funny, is what he said. He means symphony. It's a good joke I guess. I bought a chocolate almond bar at the Opera and they charged 10¢; everywhere else it is 5¢. I guess the only thing they give away free at the Opera is the programs and ice water."

A correspondent using German chirography—probably a Parsifal enthusiast—and signing no name, writes that he will "punch in" my nose. When, please?

Paganini's Human Satanism

In Paganini's day the general public of Italy and other old world countries still clung to their belief in the devil. He was a creature with peculiar talents, and was credited with remarkable skill in music. Whenever a human violinist or pianist showed exceptional ability and brilliancy he was accused of hobnobbing with the devil, to the imminent peril of his soul and the immense advantage of his executive powers. Clementi, Hummel, and Kalkbrenner got all their amazing command of the keyboard from the devil, who appears to have been a kind of olden Leschetizky of the underworld. Tartini was so saturated with the medieval superstition that he dreamed the devil visited him one night and played to him the Devil's Trill sonata.

Christopher Marlow's *Dr. Faustus*, written for the London public in the days of Queen Elizabeth, is luxuriantly supplied with devils. In addition to Mephistopheles are Lucifer, Belzebub, an evil angel, the seven deadly sins, a company of devils, and several spirits. Two centuries later, Goethe wrote his *Faust* without the aid of a satanic cohort. His Mephistopheles is only an intellectually low-minded pessimist. And by the time the same Mephisto reaches the French operatic stage in Gounod's *Faust*, he has become a sugar-coated vocalist with many human traits.

The devils with whom Paganini was believed to communicate by the ignorant and superstitious lower classes of Italy a hundred years ago have long since vanished in the light of later day research. Paganini's inexplicable malady was found to be genius. Many who are suspected to have a taint of this disease are eventually proved to be quite free of it. Their eccentricities and mental aberrations were wrongly diagnosed. But every season strengthens the conviction that Paganini was a man of genius. He it was who inspired young Liszt to develop his prodigious technical skill. Liszt's ambition was to be the Paganini of the piano. He transcribed the Paganini Caprices and worked many years in perfecting his transcriptions. His famous Campanella was first published in Paganini's original key of A minor, and only became the popular concert piece it now is after years of thought and labor. Paganini certainly exerted a profound influence on Liszt.

Brahms likewise came under the Paganini spell. His Variations on a theme by Paganini are without a doubt his most brilliant work as a composer of difficult music for a great concert pianist. If Liszt and Brahms, who represent two radically different schools of music, found Paganini's themes worthy of several years of study, we can ignore the cheap sneer of the London critic who referred to Paganini's compositions as Pag-inanities. Schumann was another admiring and enthusiastic transcriber of some of Paganini's pages.

How many violinists are competent to play the Paganini Caprices in the Paganini manner? At least a dozen great violinists can play the Bach sonatas for violin alone, the Beethoven, Mendelssohn, Brahms, and Tchaikowsky concertos with orches-

tra, and yet would not feel so sure of themselves if they were called on to undertake the perilous leaps, the passages in extended double notes, and the cascades of harmonics, which Paganini played with an abandon and a faultless ease that dumbfounded the world. The light foot of the antelope is as admirable as the weight of the rhinoceros and the strength of the ox.

Paganini lived before the age of photography. Scarcely any two of the many sketches, drawings, paintings and caricatures of him resemble one another. Fortunately, one of the greatest draughtsmen among the painters of France—Ingres—was a friend of Paganini. Ingres had given great promise as a violinist in his youth. He abandoned music reluctantly for painting. Later in life he was for many years director of the French Academy of Art in Rome. No man was better fitted to make a portrait of Paganini. Ingres drew the handsome, alert, and fascinating Paganini in 1819 when he was thirty-five years of age. I came across the drawing in the studio of a Parisian artist and I borrowed it to make a photographic copy. This is without a doubt the most life-like of all the pictures of Paganini. His magnetic personality has made eloquent many a page of musical biography for more than a hundred years.

Paganini's health was far from perfect. His slender frame and high-strung nerves were always overstrained with work, unsettled habits, and the excitement of gambling. But his ignorance or ignoring of the laws of health has had more rivals among violinists than his playing has had.

When he found the sand was slipping through the hourglass at an alarming speed, he hastened to the sea air and the sun at Nice to regain his wasted vital force. But he went too late. He died at Nice on the twenty-seventh day of May, 1840, while Nice was still a part of Italy.

Ninety-one years later, May 27, 1931, long after Nice had become a part of France, I sought until I found the Paganini house. Next day the pianist Wilhelm Backhaus came from Monte Carlo to see it. Those who have heard Backhaus play Liszt's transcription of Paganini's Campanella, and Brahms' Variations on a Theme by Paganini, will easily understand his reverence for the genius of Paganini. And at those critics of no musical skill who treat Paganini with academic disdain Backhaus might justifiably hurl Wordsworth's pithy lines:

"Minds that have nothing to confer
Find little to perceive."

The old house, in its later day decay, still bears the marks of its former magnificence. The stairs of marble and handrails of wrought iron, the lofty ceilings and floors of exquisite tiles, are not to be found in the newer buildings of the neighborhood. Wealth and fashion have moved to the higher lands a little farther from the sea. The room in which Paganini died has been divided by a cheap and thin partition, and the little apartment was occupied by a widow and her son when I was last in Nice. The boy was away at school, and the mother exhibited

with pride his paintings in oil. Being merely a music critic, my comments on the excessively bright colors of the pictures may lack authority.

I imagined the emaciated violinist sitting at the window ninety-one years earlier and gazing with a languid eye at the fading panorama before it darkened into the night which knows no dawn. I placed one of the boy's gaudy paintings near the window when I photographed the last room Paganini saw. It represents a storm-tossed vessel sailing over an unknown sea.

C. L.

Gesellschaft der Musikfreunde

Subscriptions received for the fund which the Musical Courier is raising to help the Vienna Gesellschaft der Musikfreunde in their endeavor to secure adequate and safe quarters for their priceless collection of musical manuscripts, letters, and instruments:

Ossip Gabrilowitsch	\$100
Harry Weisbach	10
Dimitri Tiomkin	20
Ernest Hutcheson	100
Mrs. H. H. A. Beach	5
B. F. Gilbert	1
Vera Brodsky	5
L. Menken	1
H. L. Hauser	1
Viva Liebling	2
Vilonat Studios	100
Mrs. Charles H. Bruckman	2
Madame X	5
Dora	5
G. H. Kind	2
M. C. Goodman	5
C. Hart	1
Student Collection	4
Viennese	1
George Deutsch	2
George Schencker	15
"Subscriber"	5
Corinne Seeley	1
J. Harris	1
Student Collection	9
F. T.	2
Beethoven Lover	10
Carl Schmidt	1
Giuseppe Longo	5
Piano Student	1

Total \$422

No individual is authorized to solicit and receive money for the Musical Courier fund in aid of the Vienna Gesellschaft der Musikfreunde. Checks or money orders for that purpose are to be made out to the Musical Courier and sent to this paper.

Lyrical Corpses

When and why is an opera "revived?" If absent from the boards for even a very brief interval, managers seem to feel that an opera must be announced as being "revived." Why? One does not hear of symphonic works or other compositions being brought to life again in this manner. What is the matter with opera? Why should seldom heard works be "revived?" The suggestion is that they were dead and are being brought back to life; given a touch of the pulmotor. "Resumed seems to be a better word than "revived."



(Left) Wilhelm Backhaus standing under the tablet on Paganini's house, 23 rue de la Préfecture, Nice. (Center) A portrait of Paganini by Ingres, 1819. (Right) The room in which Paganini died, May 27, 1840. (Photographs made especially for the Musical Courier by Clarence Lucas.)

Artists Everywhere

Paul Althouse will fulfill various concert engagements during his November to February season in roles with the Chicago Civic Opera Company. One of these is in Davenport, Ia., as soloist with the Tri-City Symphony Orchestra Association on January 10.

Katherine Bacon, pianist, was guest artist at the first Good Cheer Concert, given November 20, at City College, New York. This is a series planned for various metropolitan zones by the New York Music Week Association.

Marguerite Covelle, soprano, is singing at teas, dinners and similar social functions. During the week of November 16 she appeared at two private musicales in Providence, R. I.

Eugenio Di Pirani, pianist, composer and instructor, long known in Greater New York, left for Germany last week, where he purposes remaining.

Glenn Drake, tenor, left recently on a concert tour of three weeks which will take him through Illinois and Mississippi.

Robert Goldsand, Viennese pianist, opened the new Community Concert Course in Saranac Lake, N. Y., on the sixteenth. This is his tenth November engagement.

Maria Halama, mezzo soprano, will be heard in a recital on the evening of November 29 at Town Hall, New York. Her program will include numbers by Marcello, Novak, Debussy, MacDowell, La Forge, Schneider-Trnavsky, Figus-Bystriy and Kunc. Vaclav Divina will preside at the piano.

The Hart House String Quartet appears during January at Lowell, Mass.; Ottawa, Canada; Indiana, Pa.; Chicago, Ill.; Fort Worth, Tex.; and Albuquerque, N. M.; as well as four times in New York.

Charles King, pianist and accompanist, will go on tour during February and March with Frances Block, contralto, and Mary Becker, violinist, under the management of the National Music League. Their itinerary will extend through the middle west and to the Pacific Coast.

Madeleine Keltie, who recently appeared at the Opera Comique in Paris in *Butterfly* and *Tosca*, has been engaged by the American Women's Club in Paris for a concert on December 9. On that occasion Miss Keltie will program one of Anthony Paganucci's songs, *Longing*.

Paul Kochanski is to give the first performance of Szymanowski's concerto for violin, arranged for the piano by the composer, at a recital in Carnegie Hall, New York. The work has been played previously with orchestra. Kochanski will also give the first performance of his own violin arrangement of Scriabine's *Etude*.

Harold Land, baritone, concert and oratorio singer, offered songs by Mendelssohn, Bennet, Abt and Knapp at the recent dedication of the new organ in the Monastery of the Sacred Heart on Shonnard Terrace, Yonkers, N. Y. This occasion also marked the fortieth anniversary of the Monastery.

Walter Mills opened the Matinee Musical Series in Philadelphia recently—a series which will also include Zimbalist, Yolanda Mero, Florence Austral and John Amadio.



"But mommy—papa gargles funnier than that."

In joint recital with Benno Rabinof, Mr. Mills began the Fritschy series in Kansas City on November 3.

Elsa Moegle, harpist, played at the Dedicatory Orchestra Concert, Juilliard School of Music, New York, November 7, collaborating in the fugue in G minor (Bach) and in Robert Russell Bennett's *Abraham Lincoln*.

The New York Madrigal Society, Margaret Potter, president, holds auditions for artists desiring appearances on the first Wednesday of every month.

Florence Otis, soprano, is heading the organization of a hospitality center of the Allied Arts, New York, devoted to the ideals of truth, culture and service. Three classes of membership are Supporting, Contributing and Associate. Auditions, exhibits of art work and a gift table are planned.

Fred Patton has been reengaged as baritone soloist in Mendelssohn's *Elijah* with the Reading, Pa., Choral Society, December 16. Mr. Patton has been heard in the role with this and other important choral organizations.

Emma Roberts was soloist at the Hotel Plaza, New York, on November 8 at the Sunday Salon Concerts of the New York Chamber Music Society, Caroline Beebe, founder.

Emanuele Santi, violinist, makes a specialty of playing at religious gatherings, and has been heard in churches of Italy and France. "His playing was most expressive," wrote Otto Barblan, organist of Geneva.

Mrs. Edgar Stillman Kelley, past president of the National Federation of Music Clubs, subsequently National Chairman at the San Francisco Biennial Convention last June and now chairman of Legislation of the Federation, has resumed her activities.

Charles Stratton, tenor, will sing in Albany, December 15, before the Kiwanis Club. Charles Fonteyn-Manney, composer,

will be at the piano for Mr. Stratton in a program made up, in part, of Christmas numbers.

Margaret Thomson-Sievwright has been reengaged as contralto soloist at the First Presbyterian Church, Arlington, N. J. This Scotch singer is one of the many professional artists from the Pangrac Studios in New York.

Lawrence Tibbett flew from Dallas, Tex., to St. Louis with his boyhood chum, Jimmy Doolittle, in the aviator's Lockheed-Vega, to fulfill a concert engagement.

Lois von Haupt gives costume recitals on the subject *Historical Music of America*, accompanied by the spinet and the piano. She is booked for several clubs.

Carl Weinrich, having completed his October all-Bach organ recitals, Church of the Holy Communion, New York, plans five programs in January, including the organ symphonies by Vierne.

Ralph Wolfe, pianist, who has appeared several times on the New York concert stage, will give another recital at Town Hall, December 12, with an entirely new program.

Pauline Winslow, composer, was at the piano November 10, when Charles Stratton, tenor, sang her *Only One Hour* in the Brooklyn Academy of Music at the Chaminade Club morning musicale. Miss Winslow was honor guest of the club at a luncheon which followed the musicale.

Edna Zahm, soprano, gave a recital in Baden-Baden, Germany, September 11. Her talent, voice and interpretations of arias and songs by Verdi, Wolf, Liszt and several Americans were praised by the press. The *Tages Anzeiger* mentioned her "wonderfully beautiful voice, and musical intelligence." The *Volkszeitung* said "she has versatility and a splendidly schooled voice." As former member of the German Grand Opera Company, she won praises from Conductor Knoch.

I See That

Alma and Anton Witek, violinists, were soloists at the first morning musicale, of the Verdi Club.

Elsa Moegle, harpist, played at the Dedicatory Concert of the Juilliard Music School.

Mrs. Edward Stillman Kelley is now Chairman of Legislation of the National Federation of Music Clubs.

Eugenio di Pirani has become a resident of Germany.

Mary and Victoria Regalbuto, pianists and teachers, formerly of New York, are now instructors in New London, Conn. Saranac Lake, N. Y., will hear Allan Jones in concert on January 12.

Nelson Eddy opened the local Community Concert Course in Fort Dodge, Iowa. Berlin witnessed the premiere of Stravinsky's much-heralded violin concerto.

Oskar Shumsky's debut in South Africa created a furore.

Max Lorenz, new German tenor, made his debut at the Metropolitan Opera in Meistersinger.

Philadelphia enjoys busy week of symphonic and recital programs.

Anna Case (Mrs. Clarence Mackay) raised \$2,000 for the unemployed at her benefit concert.

Boston's musical season gaining momentum. Mrs. Elizabeth Sprague Coolidge receives Legion of Honor in Paris.

Los Angeles welcomes Rodzinsky's return. Adolfo Betti investigated the Libraries of Bologna and Modena.

Robert Goldsand is to make his initial 1931-32 recital on November 30 in Carnegie Hall.

Madeleine Elba has had great success on her recent tour of Panama and Porto Rico.

Jeannette Vreeland gave approximately ten recitals inside of two weeks.

Felix Weingartner's new symphony, *Frühling* (Spring), was premiered under the baton of Peter Raabe.

The New York critics' concert is to be repeated during the coming Yuletide period with an entire change of program.

The Hart House String Quartet is to tour from New York to California during January and February.

Vanni-Marcoux, as the mad czar in Mousorgsky's opera this season, excelled even his past performances.

Paolo Marion is to be one of the Chicago Opera's new tenors this year.

Harold Henry's setting of *As the Hart Paneth* will be sung tomorrow by Arthur Van Haelst at the First Church of Christ, Scientist, New York.

Ralph Wolfe gives a recital in Town Hall, New York, December 12.

The Eastman School of Music Chorus is rehearsing Beethoven's *Missa Solemnis*. Nina Koshetz is to appear in recital in Town Hall, New York, December 6.

Dusolina Giannini is scheduled to arrive in America in January.

The Mozart Society of Philadelphia has begun its season.

Kathryn Meisle is already booked for forty engagements.

Jeannette Vreeland has completed a southern concert tour.

Charles L. Wagner's presentation of *Boccaccio*, in English, charmed a large audience in New York.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, November 21

Philharmonic Orchestra, Carnegie Hall (M)
Boston Symphony, Carnegie Hall (A)
Russian Symphonic Choir, Town Hall (A)
Clarence Adler, piano, Town Hall (E)
Brossa String Quartet, Washington Irving High School (E)
Elisabeth Schumann, song, Institute of Arts and Sciences (E)

Sunday, November 22

Marie Giese, song, Barbizon-Plaza (A)
Geraldine Farrar, song, Carnegie Hall (A)
Abbie Mitchell, song, Town Hall (A)
Manhattan Orchestral Society, Waldorf-Astoria (E)
Lida Santelli, song, Steinway Hall (E)
Sunday Night Concert, Metropolitan Opera House

Monday, November 23

Saul Kossovsky, violin, Engineering Auditorium (E)
Guila Bustabo, violin, Town Hall (E)

Tuesday, November 24

John Gurney, song, Barbizon-Plaza (E)
Dorothy Dell Potter and Betty Whitehill, song, Chalf Hall (E)
Emiliana De Zubeldia, Basque concert, Roerich Hall (E)
National Orchestral Society, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)
Katherine Trif Jones, monologues, Barbizon-Plaza (E)
Blanche Gaillard, piano, Barbizon-Plaza Salon (E)
Doris Humphrey and Charles Weidman, dance, New School for Social Research (E)

Wednesday, November 25

Fraser Gange, song, Juilliard Hall (A)
New York Sinfonietta, Town Hall (E)

Thursday, November 26

Philharmonic Orchestra, Carnegie Hall (E)

Friday, November 27

Philharmonic Orchestra, Carnegie Hall (A)
Ruth St. Denis, lecture, Town Hall (E)
Victor Chenkin, Guild Theater (E)
Szigeti, violin, Carnegie Hall (E)

Saturday, November 28

Philharmonic Orchestra, Carnegie Hall (M)
Shura Cherkassky, piano, Carnegie Hall (A)
Rosette Anday, song, Town Hall (E)
Benno Rabinof, violin, Washington Irving High School (E)

Sunday, November 29

Philharmonic Orchestra, Metropolitan Opera House (A)
Jose Iturbi, piano, Carnegie Hall (A)
Maria Halama, song, Town Hall (A)
Elisabeth Schumann, song, Town Hall (E)

Monday, November 30

Hortense Monath, song, Town Hall (E)
Nathan Ensemble and Helen Reynolds, Barbizon-Plaza (E)

Tuesday, December 1

Susan Williams, Piano, Barbizon-Plaza (E)
Ruggiero Ricci, violin, Carnegie Hall (A)
Ethel Bartlett and Rae Robertson, two-piano, Town Hall (E)
Helen Wakefield, piano, Steinway Hall (E)

Wednesday, December 2

Diaz Wednesday Afternoons, Waldorf-Astoria Musical Art Quartet, Juilliard Hall (A)
Schubert Memorial, Carnegie Hall (E)
Louis Persinger, violin, Town Hall (E)

Thursday, December 3

Artistic Mornings, Plaza Hotel
Philharmonic Orchestra, Carnegie Hall (E)
John McCormack, song, Town Hall (E)

Friday, December 4

Philharmonic Orchestra, Carnegie Hall (A)
Grace LaMar, song, Town Hall (A)
Florence Austral, song, Carnegie Hall (E)
Cornelius van Vliet Trio, Washington Irving High School (E)

OBITUARY

ELEANOR KNOWLES BISHOP

Eleanor Knowles Bishop, widow of Dr. Francis B. Bishop and mother of Edna Bishop Daniel, vocal teacher of Washington, died recently at her home in Takoma Park, D. C. Funeral services were held at the Church of the Nativity, Brightwood, D. C., the officiating priest being Mrs. Bishop's son, the Rev. W. Howard Bishop. Mrs. Bishop is also survived by a daughter, Grace E. Bishop, a son, Major Harry A. Bishop, U.S.A., Medical Corps, thirteen grandchildren and three great-grandchildren.

ANTHONY BAGAROZY

Anthony Bagarozzy, the operatic agent, fifty-eight years old, died at the Parkway Hospital, New York, on November 8, after a long illness.

A native of the province of Basilicata in southern Italy, Mr. Bagarozzy came to New York as a youth and soon was active in operatic affairs. He performed *La Forza del Destino* some years before its revival at the Metropolitan.

Among artists whom the deceased introduced to the American public were Rosa Raisa, Rimini, Mario Chamlee, Frances Peralta, Gabriela Besanzoni, Vicente Ballesster, Anna Fittzu, Pasquale Ferrara, Anne Roselle, Clara Jacobo, Stella de Mette, Jose Mardones, Bianca Saroya, and Roberto Moranzoni.

The late Mr. Bagarozzy shared in the management of gala seasons of opera in

Mexico City and Havana, providing such artists as Caruso, Raisa, and Besanzoni. He is survived by his wife, five sons, and four daughters.

MARIE NEWHAUS

Marie Newhaus, president of the Societe des Beaux Arts, and a teacher of voice, died on November 10 at her New York home. She was sixty-eight years old.

Born in Chicago, she studied in Europe with Lanteri, Marie Sass and Bouhy, and also coached with Saint-Saens, Massenet, Chaminade and Patti. Mme. Newhaus toured in concert with Strakosch in Europe, and returned to America in 1900. She was affiliated with political and art clubs in New York.

Services were held at her home, and interment was private.

DANIEL E. LERCH

Daniel E. Lerch, father of Louise Lerch, soprano of the Metropolitan Opera Company, died suddenly of heart disease on November 12 at his home in Allentown, Pa. Mr. Lerch was born in Akron, Ohio. He came to Allentown when he was twelve years old, and soon after entered the employ of the Postal Telegraph Cable Company as a telegrapher. Twenty years ago Mr. Lerch became manager of the Allentown office of the John Hancock Life Insurance Company, a post which he held at his death. He was sixty-one years old. An active member of St. Paul's Lutheran Church, he had served as deacon and elder. Surviving, besides Louise Lerch, are his widow, Ida Lerch; two other daughters, Lillian and Anna; a half-sister, Sarah Lehr, and a niece, Jennie Faust.

New Stars Add Interest to Chicago Opera Offerings

Clare Clairbert Makes Debut in Lucia and Iva Pacetti in Aida—The Bartered Bride, Boheme, and Samson and Delilah Presented—Magic Flute Again

THE MAGIC FLUTE, NOVEMBER 9

CHICAGO.—The second week of the opera brought the first repetition in Mozart's Magic Flute, given with the identical cast that performed it so well previously and which reaped again the full approval of the public.

LUCIA, NOVEMBER 10

There are some singers who are very much discussed and none more so than Clare Clairbert, who made her debut with our company as Lucia in Donizetti's popular opera of that name.

Mme. Clairbert, for one thing, does not play up to the gallery; she is too sincere an artist to resort to cheap tricks. For that reason she is being much discussed here, for opera goers like to be coddled somewhat by the singers. The rather unmusical criticisms are that Mme. Clairbert maintains a certain continence, almost aloofness and "sings with too much ease" (!) More fastidious listeners praise those qualities and there you are.

As it was, the newcomer unmistakably showed her knowledge of the stage (which she graced by her beauty and her gorgeous costumes) sings in perfect pitch and has a voice which she uses with taste and admirable method. More shall be written of her later. If she did not receive a dozen curtain calls at the close of the Mad Scene, the fault was entirely hers in a way. She took the approval of the audience too modestly. She should have thrown her arms to heaven, blown a few kisses here and there and perhaps even wept for the gallery gods. But all that is not in Mme. Clairbert's make-up.

It is a long time since we have had a French coloratura here and that is why the Clairbert vocal quality seemed strange to some, for it is not of the Italian type. Either you like it or you do not and that is why today there are two camps here—one in praise of Mme. Clairbert and one reserved in judgment until she has made more appearances. Only an artist could cause so much interest, and Mme. Clairbert justly belongs in that category.

Augusto Beuf was heard for the first time as Ashton. He sang well and played the part as though it meant something to him. As a matter of fact, his presence on the stage added much to the performance, as he was always in the picture.

Antonio Cortis sang the role of Edgar convincingly, though he was not in his best form. Virgilio Lazzari as Raymond and Alice d'Hermanoy as Alice were above reproach. Frank St. Leger conducted.

THE BARTERED BRIDE, NOVEMBER 11

The Bartered Bride was done several times last season, but it lacked the spark discovered from the first act to the last at its first performance this year. What has taken place in the production of the Bartered Bride has also been accomplished in every opera heard since the opening of our operatic season, and it is to be assumed that Herbert Witherspoon is in some way responsible for the high standard finally attained by our company.

Maria Rajdl, who did the role of Maria last year, was in improved estate on this occasion, due to the fact that when she made her earlier appearances here she had just been operated on for appendicitis. Now in the best of health, she has fully come into her own as one of our bright luminaries. She sang beautifully and if her tones gave pleasure to the ear, her appearance regaled the eye. She is also a comedian of the first order and brought out all the gaiety of the leading soprano part.

Remember the name of Paolo Marion, as this young man is bound to make an unusual career in America. He was delightful as Hans and won rounds of plaudits after his aria and shared chief honors with Kipnis, Rajdl and Dua.

Eduard Habich, Maria Olszewska, Chase Baromeo, Sonia Sharnova, Octave Dua, Robert Ringling and Helen Freund were excellent.

Alexander Kipnis, in splendid fettle, presented a characterization of Kezal that was a gem of grotesqueness and clever drollery. Here is a singer imbued with a glorious basso voice who once in a while permits a tone to be rough in order to represent with all his characteristics a man whose capacity for beer and hard liquor is only comparable with that of a Falstaff or a Gargantua. Kipnis was irresistible in his fun-making.

A column could be written in behalf of the orchestra and especially of its conductor Egon Pollak, who directed a faultless performance. The lovely Smetana

music sparkled under his baton and the men played with unceasing vim and color.

The rich applause which fell to Pollak personally was deserved in every degree.

Words of praise, too, must be set down not only for stage director, Dr. Otto Erhardt, but also for the dancers and the chorus. This performance altogether augurs for many repetitions of the Bartered Bride especially during the holidays, for children as well as grown-ups can enjoy the Smetana tunes and the comicality of the libretto.

AIDA, NOVEMBER 12

Verdi's Aida served for the debut of Iva Pacetti in the title role, in which she made an excellent impression. Here is a singer to our liking—one who has a lovely voice, who knows the stage, and who wears her beautiful costumes with much distinction. Her voice, though not powerful is used with such artistry that it reaches the most remote corner in our huge theater. She sang the Ritorna Vincitor remarkably well and at the close of the scene six curtain calls gave an idea of the enthusiasm of her listeners. Miss Pacetti has a charming personality and has already established herself as one of the favorite singers in the personnel of the company. The balance of the cast was otherwise unchanged.

LA BOHEME, NOVEMBER 4 (MATINEE)

The first two acts of La Boheme missed fire, merriment being turned into gloom. That heaviness in action suited neither the words nor the actions of the various singers, who had little to recommend them from a histrionical point of view. Thus, they achieved their success solely through their song.

We hasten to state, however, that Claudia Muzio showed artistry, especially in her beautiful singing of the Addio in the third act. And the acme of vocalism was reached by her and Kiepara in the third act, even though she received more applause after her singing of Mi Chiamano Mimi and Kiepara in the Racconta. The applause was so persistent at this time that the performance was stopped to allow the public to give full sway to its enthusiasm.

The Chicago public is feting Kiepara in his first season with the Chicago Opera. He has all the attributes that make for success

New York Concerts

(Continued from page 19)

a pleasing voice of adequate power and compass, an easy, gracious, and polished manner and a natural aptitude for character delineation, in which humor was contrasted with pathos, the artist delighted the large fashionable audience which showed unmistakable approval of Mr. Baird's offerings. Mrs. Norman Dodd, soprano, was a charming habette in the Breton Village number. Ralph Douglass assisted ably at the piano.

William O'Donnell

The New York debut recital of William O'Donnell, tenor, was given in Town Hall for an audience of good proportions and real appreciativeness.

Mr. O'Donnell chose for his initial appearance songs by Stefano Donaudy, Head, Quilter, Stamford, Craxton, Hart, Hughes, Liza Lehmann, Charles Willeby and C. Milligan Fox. In addition he opened his program with an aria and song by Handel.

The singer was best in his ballad groups and as an interpretive artist is penetrative and communicably efficient. His manner is one of ease and geniality, seldom encountered in a debutant. Mr. O'Donnell's voice is not too voluminous but used with variety and intelligence, especially in pianissimo, that real test for singers.

This young tenor is to be commended for his choice of romantic songs to which his voice and appealing style seem especially adaptable and for the ingratiating manner in which he displays them.

The O'Donnell achievements mark him as a welcome addition to the recital ranks. His debut was a significant success.

John McCormack

The miracle of John McCormack's popularity was revealed once again in Carnegie Hall, filled from floor to roof with enthusiastic devotees whose reactions were keen, immediate and demonstrative. Rows of standees crowded the rear of the house and the stage was filled with an overflow audience.

McCormack's inimitable singing of classics, ballads and Irish ditties brought about an intensely fervid degree of response.

The artist's finest singing was done in arias by Handel and Vinci, and in Brahms'

—the voice, the personality and the desire to do well.

The public does not forget old favorites either, and Muzio has long been recognized as one of the most popular members of the company.

Augusto Beuf found the role of Marcel a part that suits him vocally.

Virgilio Lazzari, as Colline, was always pictorially correct and the only member of the quartet of Bohemians who was not stiff. Salvatore Baccaloni was a healthy Schanard. Marie Buddy, who made her debut as the unseen priestess in Aida, and noticed at the time for the charm of her song, was not very happily cast as Musette. She made little of the Waltz Song and did not seem to catch the spirit of a soubrette. No doubt in roles requiring poise, she will be found more at ease. The balance of the cast was satisfactory.

Moranzoni conducted well but could not get the singers out of their seeming lethargy.

Dr. Erhardt, the stage director, deserves praise for some of his work and criticism for others. The second act of La Boheme should move with more "pep." He should remember also that this scene takes place in mid-winter and not in mid-summer.

SAMSON AND DELILAH, NOVEMBER 14 (EVENING)

Saint-Saëns' biblical opera was given at popular prices with an American-Italian cast and a Russian conductor. The performance was one of the most interesting of the present season. Cyrena Van Gordon is a beautiful Delilah, a goddess of voice and of form. She charmed the ear and delighted the eye. In glorious fettle she sang not only the aria, Mon coeur s'ouvre à ta voix in the second act, Printemps qui commence in the first, but throughout the opera. Her success was complete, as well deserved.

Her *vis à vis*, Charles Marshall, shared equally in the esteem of his listeners and his Samson is now even more admired than it was a few years ago, for it has gained in allure and refinement.

Cesare Formichi made his re-entry as the High Priest and, though just recovered from a severe cold, there was little vestige of his indisposition. His voice sounded as fresh and voluminous as of yore and he won several rounds of plaudits after his first aria and in his duet with Delilah. Formichi is well liked in Chicago and his many admirers were happy to hear him again.

Excellent was the old Hebrew as voiced by Chase Baromeo, but only satisfactory was the Abimelech of Sergio Benoni. The chorus performed its task intelligently; the orchestra played *con amore* under the able direction of Emil Cooper, who was in a large measure responsible for the success of the performance.

RENE DEVRIES

setting of In Stiller Nacht, although the McCormack vocal finesse, intelligence, musical insight and power of characterization were evident throughout the entire program.

Edwin Schneider's Far Apart, accompanied (like the rest of the program) by himself, met with favor.

The McCormack recitals remain unique, as does his peculiarly personal and appealing art in tonalizing and interpretation. He is in truth an enduringly favorite tenor.

New Pfitzner Opera Is Acclaimed

(Continued from page 5)

the Devil—not for his own sake but in order to save a human life. The scene is laid at a German petty court about 1700 and the person to be brought back to life is the prince.

The Doctor agrees with the Devil to sacrifice another human heart—that of an unknown person—and he chooses from among the blood-red hearts floating about on a movie screen the heart of one who turns out to be his own beloved. In the end he expiates his sin by death.

Not only the movie scene but the loud-speaker was resorted to in order to heighten the illusion of the Demon's presence, conveyed to the audience as a huge ghastly green face and an amplified voice. German romanticism allied to American efficiency: the effect, as usual in Pfitzner's works, is somewhat childish at times.

FURTWÄNGLER FÊTÉ

The performance under Wilhelm Furtwängler's baton was magnificent, and the enthusiasm commensurate. Furtwängler after taking twelve curtains with the singers finally had to acknowledge the applause alone. The audience which completely filled the house was brilliant, distinguished and representative.

Reports from Munich indicate that the enthusiasm there was even greater and that Pfitzner, who was present, received a real ovation.

More than twenty German opera houses have accepted Das Herz for performance, which is an undeniable tribute to Pfitzner's national reputation, and also an index of the dearth of really worth while novelties in the realm of German opera.

Guild of Musical Amateurs Organized

Mrs. Charles E. Mitchell's Idea of Regular Meetings for the Reading and Study of Music Is Put Into Effect—Harold Bauer Elected President

The Guild of Musical Amateurs held its first meeting on November 16 at the New York home of Mrs. Charles E. Mitchell, wife of the president of the National City Bank of New York. Harold Bauer, pianist,



MRS. CHARLES E. MITCHELL

has accepted the Guild's invitation to become president of the organization and direct its activities. The cause of the musical amateur has been one of Harold Bauer's chief interests for some time, and he believes that the amateur is the logical savior of music.

"It would be disastrous," he stated, "to the cause of general culture if the growing habit of deriving vicarious satisfaction from the performances of professional experts were finally to lead to the destruction of the activities of the musical amateur."

Mr. Bauer's plan, as outlined at the meeting, calls for a limited number of singers and instrumentalists to hold regular meetings for the reading and study of music, the members of the Guild to take part in groups of varying size. He feels that during the initial stages of its activities the advice of an experienced musician will be necessary. He anticipates, with the Guild, that other amateur groups will form and combine in various ways, becoming alternately the performers and audiences. Guests will be invited to attend the performances, and eventually public recitals may be given. Mr. Bauer suggests that the proceeds of such public appearances be turned over to the furthering of music in general, in a manner similar to the policies of the Beethoven Association.

The membership of the Guild comprises: pianists, Mrs. Vincent Astor, Phyllis Byrne, Helen Choate, Priscilla Choate, Mrs. Mitchell, all of New York; Jean Sears, Boston, and Mrs. John B. Thayer, III, Philadelphia. Vocalists: Mrs. Linzee Blagden, Mrs. J. Robert Hewitt, Mrs. Clarence H. Mackey, Mrs. Benjamin Rogers, Mrs. Arthur Woods, of New York; Mrs. L. Havemeyer Butt, Tuxedo Park; Mrs. Leland Harrison, and Mrs. Warren D. Robbins, Washington; Mrs. Daniel de Menocal and Mrs. Elliott Wadsworth, Boston. Violinists, Mrs. James H. Perkins, New York. Viola, Mrs. Howard Brockway, New York.

At the initial program the numbers included: Bach's prelude and fugue in C minor, played by the Misses Choate; Polish songs and Brahms Lieder, sung by Mrs. Hewitt, accompanied by Miss Byrne; Mozart's trio in E flat, played by Mrs. Perkins, Mrs. Brockway and Mrs. Mitchell; and an Arensky prelude and waltz played by Phyllis Byrne and Agnes Clark.

Anna Case Benefit Concert Nets \$2,000 for Unemployed

Anna Case stepped from retirement to give a benefit recital at Roslyn, L. I., N. Y., for the unemployed of the vicinity. The concert netted \$2,000. Miss Case is said to have sung with a charm and surety which reminded many who heard her of the days when she sang at the Metropolitan.

A distinguished audience gathered to hear her, including her husband, Clarence Mackay, and his son and wife. Fifty-seven members of the Roslyn High School Glee Club, whose admission was paid by an anonymous "friend of music," were seated on the stage at Miss Case's invitation.

Suzanne Masselin, cellist, a graduate of the Roslyn High School and winner of a Juilliard scholarship, assisted Miss Case.

JULIA PETERS ENJOYS HER CAREER

She Likes Intimate Recitals and Would Rather Have a Pleasant Talk Than Sing Before an Audience of Fourteen Thousand

In the making of Julia Peters' career, her youth and art are being served in the American fashion, impressively. Having just made an appearance with the Manhattan Symphony Orchestra, Henry Hadley conducting, at the St. George Hotel in Brooklyn, she is scheduled for another concert on December 6 with the same body at the Waldorf-Astoria in New York; and on November 28 she will be soloist with the Victor Concert Band at the huge Westchester County Center in White Plains.

Miss Peters has been the recipient of a number of such engagements within the past few years. Her soprano voice has rung through some of America's big auditoriums, and her audiences have been larger than it is the fortune of most artists to have. But she is singularly unaffected and modest about all this.

"I prefer audiences of one," she said, "and I prefer the intimacies of the salon to the crowds of the large concert halls. Yet, I have sung in Madison Square Garden, one of the Boston baseball parks and the Yankee Stadium, an honor which I don't suppose too many soloists have shared, or might care to. It is invigorating, but tremendously trying on the voice."

Julia Peters would like to give a recital in the tiny tea shop she saw the other day while strolling. "That," she laughed, "would be more exciting than anything else I can imagine. I could try out my mezza-voce in a proper atmosphere on a select table of tea drinkers who are properly appreciative of candle light and lieder."

American born and American trained, except for a six months' period on coaching abroad, Miss Peters has served the United States first in promulgating her vocal art. She has been heard extensively throughout the East and received press notices of a complimentary sort. Her itinerary has produced for her, too, as much enjoyment, seemingly, as for her audiences. She has picked up a travelogue of anecdote, and she tells her experiences with an engaging finesse and a Teutonic frankness.

"But I refuse," she asserted, "to be known as a raconteur. Let my story telling be done simply through my songs and roles." An unfortunate restriction for the interviewer.

Miss Peters is enthusiastic about the six months she spent in Germany not so long ago. "It was an experience worth having. One must go to the Deutschland to acquire the real spirit of lieder; to find the authentic ring, to understand fully the vital import of their art creations."

As important, however, was her finding herself in sympathetic vibration with the spirit of Munchener and Bach.

"I loved the intimate atmosphere of their music, their unquenchable amateur spirit. It is something as yet lacking in America. I do wish I could do something about it, even if it's only giving those personal recitals over the teacups that I told you about. I think it would do us much good to eat and drink to the accompaniments of Lehar, Strauss, and other light, but fine, composers, rather than to the blare of jazz."

Miss Peters seems gifted with the happy

faculty of loving music for itself alone, not for its lucrative possibilities. In this attitude she is continental, and in her enthusiasm and assertiveness she is American.

She credits the training of her voice to Celia Braems, who was, in turn, a pupil of Lotte Lehmann. The peaks of her career are strangely associated with athletic stadiums: the aforesaid Boston park; the Yankee stadium in New York, where she was soloist with a New York orchestra under the direction of M. Fevsky four years ago, and the Madison Square Garden, where she sang in the opera Aida. She has also traveled with the New York Opera Company. Fourteen thousand people in the audience are no new experience to Julia Peters; although, of course, most of her recitals were accomplished in smaller arenas: Town Hall, where she made her concert debut in 1928; Carnegie Hall; the White Plains County Center, seating a mere five thousand, and a number of smaller auditoriums. I. S.

Kayla Mitzel to Invade the Far West

Kayla Mitzel, violinist, recently returned from study and appearances in Europe, has



KAYLA MITZEL

been engaged to appear as soloist with the Portland Symphony on December 6; the Los Angeles Symphony on December 13, and will give recitals in several cities. Outstanding violin pedagogues, Leopold Auer, Eugene Ysaye and Ottokar Sevcik for example, are said to have commended her "warmth of temperament, firm rhythm, beautiful tone, brilliancy and general musical understanding."

The Godesberger Volkszeitung reviewer wrote of her, "Kayla Mitzel played the Bach Chaconne with extraordinary bravura and with an almost unbelievable maturity." Redfern Mason said, after her San Francisco

operatic excerpts with fervor. Fay Ferguson's playing of the piano pieces was much enjoyed.

Sam Wren (The Streets of New York) sang the old-time songs, Captain Jinks and Whoa Emma, amusingly.

Gertrude Hart was the skillful accompanist. President Gloeckner announced the December 7 meeting, which will consist of a discussion of books and plays; the supper dance, December 10; the musicale January 11 and the formation of a choral club of mixed voices.

NEWARK CONTEMPORARY CLUB HEARS ETHEL PYNE

At the President's Day Meeting of the Newark Contemporary Club on October 20 Ethel Pyne, concert soprano, sang two groups of songs for over four hundred hearers. The first included Dich, theure Halle from Tannhäuser; Iris by Daniel Wolf; Autumn Song by Mary Turnet Salter, and Mattinata by Leoncavallo, while the second (done in the costume of Micaela) included Je dis, que rien ne m'épouvante from Carmen; Maman, dites moi by Weckert; Pastorale by Bizet, and Les Filles des Cadix. Miss Pyne has been engaged to sing at the Castle School in Tarrytown on November 15.

MUSIC-DRAMA-DANCE CLUB GIVES PROGRAM

Julia Seargeant Chase Decker, though living in Cleveland, continues the Music-Drama-Dance Club of New York which

appearance, "She made the quidnuncs recognize that here was something out of the ordinary. Here was emotional warmth combined with technical assuredness." A. All-drick (Winnipeg Tribune) stated "ecstatic heights were soared" in her playing of Bruch's G minor concerto.

Harold Morris Gains Attention With Concerto

Harold Morris played his piano concerto with the Boston Symphony Orchestra on October 23 and 24 in Boston under the direction of Serge Koussevitzky, as already reported in these columns. That Mr. Morris, as a pianist as well as a composer, was favorably received by the press is proved by excerpts from the Boston papers of the following day.

H. T. Parker in the Transcript says: "Before he and the orchestra had proceeded through a hundred measures he was in full possession of the audience. And with reason . . . Mr. Morris does not transliterate. He transfigures his folk-material into himself; from him it emerges in the shape, substance, color and character he would impose upon it; becomes matter for his imagination, means for his skill . . . As ripe and ready composer, Mr. Morris writes, master of himself and of his design, yet possessed for the passing instant by sudden improvisational flashes. By these qualities alone a composer-pianist does not prevail as Mr. Morris prevailed. Propulsive energy first served him. The first movement of the concerto had body and abundance, motion and elan. It swung into the course; mounted along it; upswelled into larger and warmer voice; so gained final amplitude. The pianistic drum-beat gave it a tang of wildness; creative ardor deepened it; rhythmic vigors pulsed through it; at the end came full-rounded whole—as though the tonal stage were full-set for the variations that were to be focus and heart of the music. They rose, as though a brooding mood, and not technical contemplation, had called them into being. One or another struck a plaintive, half-exotic, note. Again a native wildness struggled through, only to subdue itself, restless, regretful. Upon one more a great peace descended. All were emanations of the 'Pilgrim Song' from touched imagination. All were music in which the piano had characterizing part yet was woven into the unfolding symphonic texture."

"The Rondo escaped the repetition of the obvious which is familiar bane to such finales. Again the pianistic drum-beat whipped acridly in. The motion of the music was incessant and exhilarating, the more for its ever-changing density. There were returns to the rapt mood of the variations; upleaping rhythms or jetting bravura brushed it away . . . In 1931 concertos are still written, even born alive. No thin blood runs in Mr. Morris; none of the hesitating, refuge-seeking temperament that too often dulls American music-making. He speaks out. Yesterday his audience could not choose but hear. Some of us made bold to fancy that we were 'sitting in' at an event."

Other papers are in full accord with this estimate of Mr. Morris and his work. The Christian Science Monitor says: "The author's experience with the composition of chamber music is reflected in his scoring, which is remarkably transparent."

Warren Storey Smith writes in the Boston Post: "Mr. Morris' is a concerto of moments. There are pages of fine rhythmic energy and large orchestral sonorities



HAROLD MORRIS

that sweep all before them . . . Mr. Morris played his solo part brilliantly. He was cordially applauded."

Philip Hale in the Boston Herald was equally well pleased with the concerto, as the following lines tend to indicate:

"To call this concerto a 'Negro Concerto' would be to wrong Mr. Morris, for the best portions of the work are of his own invention; nor is there outside of the spiritual hardly a page that has a specific Negro character. The set of variations . . . are more than ingenious; they display more than technical skill; they show imagination, poetic thought and expression."

New Stradivarius Quartet Series Begins at Mannes School

A large audience assembled at the David Mannes Music School Sunday afternoon, November 8, for the first concert of the fourth annual chamber music series by the Stradivarius Quartet and Leopold Mannes, lecturer. The program included the Haydn D minor quartet, op. 76, No. 2, and the Schumann F major quartet, op. 41, No. 2. The second concert will take place on November 22. The members of the Stradivarius Quartet are Wolfe Wolfsohn, Alfred Pochon, Nicholas Moldavan, and Gerald Warburg.

Cecil Arden's Coming Concerts

Cecil Arden, formerly of the Metropolitan Opera Company, has been engaged to give a concert at the Level Club, New York, December 11, by the Louis and Skye Association. Miss Arden will give a concert in Boston on January 22. She has also been engaged to sing in Pawtucket on January 29. Miss Arden is the first singer to be president of the Woman Pays Club of New York of which she has been a member for many years.

Kinseys Holidaying

Mr. and Mrs. Carl D. Kinsey of the Chicago Musical College, will leave that city for a short holiday over the Thanksgiving period. They will spend several days in New York and Philadelphia, visiting concerts and opera.

CLUB NOTES

MOZART SOCIETY OF PHILADELPHIA GUESTS OF PRESIDENT

The Mozart Society of Philadelphia opened its season on November 7, when Edward Ellsworth Hipsher, founder-president, gave a dinner at the Art Alliance for the charter members and officers of the organization. Following the dinner, Mr. Hipsher entertained his guests at the Erlanger Theatre. The official group of the Mozart Society includes Dr. and Mrs. Andrew F. Lippi, Mr. and Mrs. John W. Drain, Mr. and Mrs. Leonardo List, Emily Stokes Hagar, and Mrs. Henry Artelt, with Mr. Hipsher as executive head.

FIVE ARTS MUSICAL

The sixth season of the Five Arts Club, Mrs. Kurt Gloeckner, president, began November 9, Hotel Astor, New York, before a large audience. The president at the outset introduced the following honor guests: Mmes. William Albert Lewis, Thomas Slack, Angelique Orr, Fay Ferguson, Margaret Barry, Reri (of Tabu), and Messrs. Sam Wren, James Moorehouse and F. W. Riesberg. Antoinette Consoli, soprano, was heard in an aria from Butterfly sung in costume. Jeannette Comoroda sang the aria, Pace Mio Dio, with much intensity. Margaret Barry, tragedienne, gave original recitations from the Hindustani, and Milton Tully (Aborn Opera Company) sang

she founded. Listeners on November 14, at the Hotel McAlpin, heard a varied program of piano and vocal music, shared by George Bagrash, pianist, and Rosalie Duprene, vocalist. They presented music largely by modern composers, the pianist also showing brilliancy in performing a Chopin fantasia, and the singer giving three songs by Rabey, Chasins and Brahms. Mr. Bagrash was an excellent accompanist. Greetings by president Decker, introduction of the club Baby, daughter of a prominent member, and announcement of coming club affairs, interested members. Guests of honor who were introduced were Mesdames Rosalie Heller Klein, Edmund W. Kingsland, May Abbey Lessey and Vibbard.

A poem, written by Mrs. Decker and appropriate to the season headed the program.

VERDI CLUB MEETS

At the November 11 morning musicale of the Verdi Club, Florence Foster Jenkins, president, everyone stood in memory of Armistice Day, and of two recent members, Mmes. George S. Howe and H. Durant Cheever. President Jenkins mentioned her own past and future engagements in recitals; the coming Bluebird Ball (December 16), and added that the program of the morning would be carried out as printed, with no encores. The Kremlin Art Quintet, Russians in costume, sang ensemble numbers effectively. Francesca Caron, soprano, club member, showed appropriate style in an aria from Mestifole (Boito) and songs by modern composers. Alma and Anton Witek united in unaccompanied pieces for two

violins, of which the Witek Arabesken was especially liked and applauded. Mr. Witek's solos were Romanza Andaluza (Sarasate) and La Fileuse. (Lotto), and were much appreciated. Velikanoff, tenor, and Kozakevitch, baritone, sang solos in Russian and Edwin McArthur acted as accompanist. President Jenkins introduced the distinguished honor guests, Mmes. Howard Chandler Christy, Giuseppe DeLuca, Frank D. Callan, Arthur H. Mann, Frederic Fremantel, Thomas Appleton, also Messrs. Edward Ransome (Metropolitan Opera Company) and Mario Loris.

The president and officers received members and guests following the program.

MUSICIANS' CLUB ENTERTAINS

At the second monthly meeting of the Musicians Club of New York (Henry Hadley, president) on November 18 at the Waldorf-Astoria, the guest artists of the evening were Ethel Hayden, soprano, and Rosa Polnarioss, violinist.

SILVER JUBILEE OF THE BOHEMIANS

Its annual guest dinner (this time celebrating its twenty-fifth anniversary) will be given by the Bohemians (musical club) at the Hotel Waldorf-Astoria December 20. The proceeds are to go to the Musicians Foundation, Inc. Rubin Goldmark, president of the Bohemians, is slated as the only speaker, and Sigmund Herzog, vice-president, has charge of the musical program. The Bohemians was founded in 1906 by Rafael Joseffy, who became the first president of the organization.

RADIO SNOBS, AND WHY

Musicians Summarize Their Attitude on Broadcasting

—Mattfeld's All-American Experiment—An Anniversary Celebration—Outstanding Events of the Week

By ALFRED HUMAN

Questions and Letters should be addressed to the Radio Editor

MUSICIANS are an ultra-conservative clan, despite the opinion of outsiders and as far as radio is concerned their sentiment may be expressed in just one sentence: "Broadcasting, eh? When do we eat?"

Translated, this deplorable reaction means that our music-makers pouf at high-faluting notions about the esthetic and educational value of radio and regard broadcasting engagements as necessary evils.

Shameful! you murmur. But we are simply recording a fact not stating a theory.



JULIUS MATTFELD

Conductor-composer, musicologist, prominent champion of good music, on WABC-Columbia.

"We want engagements on the air. Not that we are under any illusions as to the value of these dates. We may not even use our own name in broadcasting, unless we can be pretty certain about the quality of our neighbor's on the programs." That was one sentiment we read in our mail last week. The writer added:

"You may think I am snobbish in my attitudes—and you are right. That is how most of us musicians built careers, by being particular about our programs, our presentations, our choice of recital auditoriums, auspices, and managers. If we were sensibly snooty we succeeded. And now, why should we change our attitude?"

Another mournful point remains to be recorded: the fact that we seem to have struck a significantly vital nerve a couple of weeks ago when we discussed the question, of securing broadcasting dates.

We have more or less conscientiously reviewed a few outstanding events each week, we have spoken ponderously of esthetics, we have even tossed a few bricks in the direc-

tion of the crooners. But it was all useless. Our readers never really loosened up till we mentioned dates. It was like the arrival of the keeper with the evening meal in the lion's department of the zoo.

Yes, we shall make that list of agencies using musicians available to everyone.

Julius Mattfeld presented another program of all-American Music November 10, over WABC—Columbia, with the Columbia Mixed Quartet and orchestra, on the Musical American Hour. The quartet, well-trained, gave MacDowell's Hymn of the Pilgrims, also MacDowell's Brook; Virginia Arnold, pianist, played Gershwin's Second Prelude, which sounds frayed and ancient these days; and Griffes' White Peacock which already seems a hoary classic. Then Henry Hadley was represented by his orchestral piece, In Old Granada and Ballad of June, while Sam Gardner, James P. Dunn, Guion and Cook each contributed an opus.

Mattfeld is cautious but roundly sensible in the delicate matter of picking out his offerings. Our serious complaint is that this period is staged at 2 p. m., presumably for the exclusive benefit of members of clubs—women's and night. Mattfeld's serious and intelligent presentations are worthy of attention.

Noon

The new Waldorf's orchestra is creating an excellent impression on the air. You may tune in on this NBC feature almost any day at noon with the reasonable certainty of hearing excellent music; above the average of hotel music—and hotel music is exceptionally good these days.

Medal

Again an NBC announcer captures the American Academy of Arts and Letters annual gold medal award for "good diction," as the official statement quaintly puts it.

John Wesley Holbrook, six-foot Bostonian, with a Southern father and a Yankee mother, who has lived in Mexico and Canada, is the 1931 winner. He does speak clearly and pleasantly, without that painful striving which mars so much radio speech.

We do not begrudge the medal to this speaker but we do wish those Columbia youngsters could be rewarded for their effortless announcing, but the American Academy only has one to bestow.

Incidentally, Holbrook never studied elocution, which perhaps explains why he is wearing a gold medal.

Youngsters

Ernest Schelling knows how to convert young people to music, painlessly and delightfully. He returns to the air on the WABC-Columbia network, Saturday, November 21. And what is more, Schelling will devote a whole hour and a half to his radio audience—broadcast from Carnegie Hall as the first of a series of six juvenile concerts sponsored by the New York Philharmonic Symphony. Half a dozen familiar overtures will occupy Schelling's first program, beginning at 11 a.m.

Opera

When the Metropolitan does enter radio we trust Gatti will insist on more than a niggardly thirty minutes. The Chicago Opera series is excellent for proselytizing but as far as entertainment value is concerned, from the radio standpoint, half an hour is an absurdly brief period.

Ensembles

Small ensembles are strikingly effective on the air, that is, well-balanced organizations. With a vague notion that mere compactness spells effectiveness, some studios maintain dwarfed orchestras and feeble groups which seemingly have their only ensemble practice while broadcasting.

This point brings us to the Gordon String Quartet, headed by Jacques Gordon, with Ralph Silverman, second violin; Paul

Robyn, viola, and Naoum Benditsky, cellist. Gordon's ensemble is giving a notable WJZ series on Sundays for a whole hour, beginning at 11:30 p.m. This well-matched, spirited group of mature chamber music artists invariably present substantial, gracious programs.

Radio City's Future

Coordination of radio, the theater and possibly opera in Radio City "will bring added scope and quality to network broadcasting in the next five years," M. H. Aylesworth, president of the National Broadcasting Company, said last week.

Aylesworth foresaw, in his statement noting the fifth anniversary of NBC, the full maturity of broadcasting and with it an increased interest in fine drama and music in a new form for the general public. The National Broadcasting Company was five years old on November 15. "The National Broadcasting Company," Mr. Aylesworth stated "as the link between the nation and the entertainment groups to be centered in Radio City, is planning its unit in keeping with the task. The NBC will operate twenty-seven studios in at least twelve floors of the main building and these facilities may be increased to forty studios in the future.

"Aside from its own talent of 400 artists, NBC will be able to radiate features available from Radio-Keith-Orpheum Corporation, the International Music Hall and possibly the Metropolitan Opera Company, grouped in Radio City.

"We also will draw upon expanded divisional studios in this country and upon international facilities which are constantly being developed.

"Plans are being laid with a view to anticipating practical television about the time that Radio City is completed. Provisions are being made to accommodate the scenes and properties of television theaters.



JESSE S. BUTCHER

In charge of press relations for the Columbia Broadcasting System.

These experiments may not materialize overnight, but they promise to become realities in the near future.

The public is to have easy access to studio galleries. The designers have in mind one studio which would accommodate 1,000 people and three program "set-ups." Others will range in size down to drawing-room speakers' studios.

The initial NBC program was presented November 15, 1926. Will Rogers, Walter Damrosch, Mary Garden, Titta Ruffo, Weber and Fields participated. The inaugural broadcast was carried over a pioneer network of nineteen stations and it was estimated that 10,000,000 persons heard it.

Two NBC networks, linking eighty-two stations with 37,000 miles of broadcasting and monitoring wire circuits, stretch across the country today.

The New York studios produce 1,997 programs in a typical month. The New York outlets, WJZ and WJZL, transmit a total of 2,813 broadcasts. Programs also originate in divisional studios in Washington, D. C., Chicago, and San Francisco, and from special pick-ups in this country and abroad.

Its international rebroadcasts have been

relayed from twenty-one countries in Europe, South America and the Orient.

Approximately 1,200 persons are employed by the company. Its Artists Service manages 105 concert artists, 250 radio performers and forty national figures in the lecture field. The gross annual return on their engagements is \$10,000,000.

Prize-Winner

Raoul Nadeau, baritone, winner of the 1930-31 Atwater Kent contest, will be presented with the Atwater Kent Foundation gold medal which goes with first prize, by Giovanni Martinelli, Metropolitan tenor, during the Club Valspar program over an NBC-WEAF network, Saturday, November 28, from 9:30 to 10:00 p.m.

La Forge-Berumen Studio Notes

The La Forge-Berumen Studios gave another in the series of programs over WABC, November 12. Lorna Doone and Virginia Dare Williamson, sopranos, were heard in duets. They have good voices tonally and technically, and the resulting blend is smooth and pleasing. Beryl Blanch was at the piano and proved a capable accompanist. Blanche Gaillard, pianist, played works of Debussy and Schumann with taste and intelligence.

Mrs. Yeatman Griffith, Chairman and Official Hostess for Atwater Kent District Finals

The Northeastern District Finals of the Atwater Kent Radio Audition will be held in New York City, Monday, November 23, when the thirty contestants representing fifteen states will be heard over WEAF. The girls go on the air from 2:00 to 3:00 P. M. and the boys from 4:00 to 5:00 P. M.

Mrs. Yeatman Griffith is fulfilling her second year as chairman of the National Atwater Kent contests. The broadcasting arrangements are in charge of Keith McLeod, musical supervisor of the National Broadcasting Company, and Alyce Nicols, manager of auditions of NBC.

The New York City judges will be: Louise Homer, Florence Macheth, George Ferguson, Hermann Schaad, Victor Harris, Frederick Jagel and Harold Milligan.

Mrs. Griffith's New York City committee consists of: Mrs. Frederick Gude, Cobina Wright, Euphemia Blunt, Ethel Peyser, Mrs. Edward Everett Watts, Lenore Griffith, Mildred Gude, Alice Bracey Taylor and William Caldwell Griffith.

There will be an informal reception at National Broadcasting Company studios after the audition. At this time Mrs. Griffith will present each contestant—thirty in all—with a silver medal signifying their victory won in their respective states. The contestants are as follows: Eastern New York—Winifred Cecil and Raymond Heatherton; Western New York—Bernice M. Johnson and Donald Merriam; Eastern Pennsylvania—Virginia Kendrick and James H. Blackstone, Jr.; Western Pennsylvania—Mabel Caroline Ficus and James C. Pastorius; District of Columbia—Ina Marie Holtzschelter and Edwin Charles Steffe; Maryland—Margurite Anger and Robert Southard; New Jersey—Saida Knox and Harold B. Patrick; Connecticut—Ruth E. Mather and Marcel E. Doucette; Rhode Island—Evelyn A. Baird and George Tinker; New Hampshire—Dolly Smith and Antonio B. Lemelin; West Virginia—Elizabeth Coffman and William F. Eshenbaugh; Delaware—Frances Haut and Benton Dales, Jr.; Maine, Elaine B. Blouin and Wesley J. Lewis; Massachusetts—Willie Morris and J. Alden Edkins; Vermont—Maxine Spellman and Louis T. Pomerleau.

The girl and boy winner of the District Finals compete in the National Finals to be held in New York City, December 13, when awards totalling \$25,000 and music scholar ships will be divided according to order of merit.

Mary Lewis Posts Debt Bond

A news dispatch from Los Angeles states that Mary Lewis was served with a civil warrant in that city on November 10, charging her with preparing to leave the state with the intention of evading the payment of her debts. She appeared at the sheriff's office with her husband, R. L. Hague, of the Standard Oil Company of New Jersey, the report states, and posted a \$3,500 bond.

Colon Company on Tour

Montevideo, Uruguay, is to have the Colon Opera Company (principals, ballet, chorus, and orchestra) from Buenos Aires for a short visit during which they will perform Rheingold, Meistersinger, The Firebird and also give several concerts.

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Grace Moore Delights San Franciscans

Pro Musica Gives Second Program —Other Attractions Well Attended

SAN FRANCISCO, CAL.—Grace Moore, soprano of the Metropolitan Opera Company, gave a concert at the Tivoli, October 31. She possesses a voice of natural flexibility, even and liquid throughout. Well developed technique, musical phrasing, vivaciousness and freshness marked her singing. Although Grace Moore is not a singer who plumbs the deeper feelings, being more at home in songs of gentle sentiment, she nevertheless put real dramatic power and interpretation into the aria from Debussy's *l'Enfant Prodigue* and *Deuxième jour* from *Louise*. Miss Moore's program was well arranged, embracing songs by the old masters as well as by modern writers.

The accompaniments played by Emanuel Bay were charged with expression and distinguished by musical taste.

Local dance "fans" fell victim to the terpsichorean charms of Carola Goya, when this artist gave a dance recital in the Community Theater. In dances set to the music of her countrymen Albeniz, De Falla and Granados, Miss Goya showed why her art had captivated New York, Chicago, Boston and European audiences. She was assisted by Isiah Seligman, pianist, and Beatrice Burford, harpist.

Elwin Calberg, one of the most brilliant of the younger pianists residing in the West, gave his annual recital at the Berkeley Women's City Club. Calberg is a pupil of Elizabeth Simpson. As is his habit, he chose a program of novel and interesting works which he played with technical skill and rare musical vision.

The San Francisco Chapter of Pro Musica, of which Hon. Richard M. Tobin is president, gave its second program of the season at the Travers Theater. The artist of the occasion was Calista Rogers, soprano. With the cooperation of the pianist, Ralph Linsley, Miss Rogers offered a program quite out of the ordinary. It began with Old English songs by John Dowland, Philip Rosseter and Thomas Campian. These were followed by modern French songs by Faure, Debussy, and Milhaud. With fine interpretative style, Miss Rogers projected the beauty prevalent in the songs of Respighi, Pizzetti, Turina, Vires, De Falla, Obradors and Nin. Miss Rogers' performance was applauded by a large audience that included many representatives of San Francisco's musical and social circles.

C. H. A.

New London, Conn., Enjoys Hughes Two-Piano Recital

Edwin and Jewel Bethany Hughes made their first appearance in a two-piano recital in New London, Conn., at the Connecticut College on November 4, before an audience that completely filled the college auditorium and included many out-of-town listeners. The New London Day, under the

caption, "Big Audience at Two-Piano Recital at Connecticut College," spoke of the "unusually arranged, interesting and highly stimulating program presented before the enthusiastic audience," and went on to mention the "precision in attack, effective nuances and the many niceties of shading" of the two players. "Rachmaninoff's Fantasia, op. 5, probably the most important offering, was beautifully interpreted. The exacting technical demands were met with ease by both artists." Three encores were given in response to insistent applause. Mr. and Mrs. Hughes are scheduled to appear in recital in Richmond, Va., on November 23, under the auspices of the Woman's Club.

Friends of Music in New York May Disband

(Continued from page 5)

concert of November 22 is cancelled, and that all further concerts must be abandoned unless new financial support is found.

"We believe that the musical community of New York City will be shocked by this inevitable decision—but it is inevitable unless the community itself can find some way to continue a work whose spiritual and educational benefits it has enjoyed for nineteen years."

Mr. Sullivan also stated that the concerts of the Friends of Music, devoted for the main part to choral music, cost approximately \$12,000 for each performance, while the admission charge, which is reasonable, covers only a little over half that amount. Guarantee funds have also been devoted to the purchase of tickets for students. The deficits incurred through this policy have been met by the contributions of Mrs. Lanier and others.

The program for the remainder of the season included performances of Bach's Christmas Oratorio and St. John's Passion; Haydn's Return of Tobias; the Brahms Requiem; Mahler's Lied von der Erde and Lieder eines fahrenden Gesellen; Gluck's Orfeo ed Euridice; Debussy's Blessed Damosel, and Carissimi's Jephte.

The season opened on October 25 with a premiere New York performance of Bruckner's F minor mass. The second concert, November 8, was a memorial to Mrs. Lanier, the program consisting of Bach's Actus Tragicus and Magnificat.

Artur Bodanzky is the conductor of the society, and Walter Wohlleben the chorus master.

Eva Gauthier Presenting Series of Conferences

Eva Gauthier, who has been absent from the American musical scene for three years, is presenting a series of conferences in musical interpretation at the New School of Social Research, New York.

The conferences, which began on November 12, include the interpretation of French and modern songs, and are designed



EVA GAUTHIER

to give embryo artists the benefit of criticism by an artist. Mme. Gauthier will conduct a series of four performances which the public is invited to attend as listener, as performer, or both. The first three sessions will be devoted to singers who may choose any one or two songs, with the exception of German lieder. Miss Gauthier will criticize diction, accent, and musical interpretation, and each session will close with a group of songs sung by her. The final session, December 3, will be a complete program sung by Miss Gauthier, selected from songs previously sung by those attending the sessions.

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—WINTHROP TRYON in *The Christian Science Monitor*

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CATHERINE GERTRUDE BIRD, 103 Elliot Street, Detroit, Mich., June 15.
JEAN WARREN CARRICK, Dean, 160 East 68th Street, Portland, Oregon, June 8; Chicago, Ill., July 24; San Francisco; Los Angeles; New York.
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BEATRICE S. EIKEL, Kidd Key College, Sherman, Texas, June 1.
IDA GARDNER, 17 East 6th Street, Tulsa, Okla., June 8.
GLADYS MARSHALL GLENN, Amarillo Piano Conservatory, Amarillo, Tex., June 8; Colorado Springs, Colorado, July 27. Mexico City (in Spanish) 1932.
FLORENCE GRASLE CAREY, Michigan State Institute of Music, Lansing, Mich.
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MRS. WESLEY PORTER MASON, College of Music and Arts, Dallas, Texas; Wichita, Kans.; 10320 Walden Parkway, Chicago.
MRS. LAUD GERMAN PHIPPIN, 3504 Potomac Ave., Dallas, Tex., June 6; 1115 Grant Street, Denver, Colorado, July 27.
ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., June 15; also Jan. and Nov. each year.
VIRGINIA RYAN, 76 East 79th Street, New York City, June 15.
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GERTRUDE THOMPSON, 508 West Coal Ave., Albuquerque, N. M., June 1; Phoenix, Arizona, upon arrangement.
MRS. H. R. WATKINS, 124 E. 11th St., Oklahoma City, Okla., June 1 and July 15th.

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A YOUNG PIANIST DISCUSSES HIS ART

David Barnett, Starting for a Mid-west Tour, Pauses to
Explain His Ideas of Artistry

A critique of one's own is invaluable to have.

The plot of such a drama is evident in the pianism of David Barnett. Four years ago this young artist made his New York debut, after European sojourns, wielding promising harmonies from the welkin of pianoforte. Not long before, he had met approbation through the columns of a now defunct Fortnightly Review of music.

The change was not a casual turning. His first ambition was the piano, and righteous journalism proving thankless, the young man proceeded to practise his points from a more practical vantage, the concert platform. His position now reverses to the interviewed; but his trenchant philosophies still hold.

Reticent of person, subjective he is. But a first impression finds him correctly. Serious of mien, he is serious of subject matter. Trifles and garnishings do not attract him. His balance of common sense is gyroscopic. Herein, too, he betrays his broad European training (he is a pupil of Cortot and other old world masters); and he thinks completely, in the German style.

How thoroughly his practised critical faculties have become a subjective virtue is evident in his piano playing, and in his explanations of his own art.

Puffing a cigar (a cigarette is inconceivable), he will explain: "An artistic thing is not an adjustment; but it does necessitate many adjustments." But he does not wait long to clarify the paradox; he apologizes for them, and elucidates: "A correct adjustment between the science of a medium and what results as an art is what a student should seek. That is, one must understand what goes into the making of artistry before one is qualified to present his recital of art."

"My aim," he says, "is a studied approach to my medium of expression that does not exclude the spark of spontaneity so necessary to a complete individualism. Furthermore, I want everything understood. This accounts for the program notes I write for each of my recitals."

Here is the scientific approach—but science

with a capital A. Art, according to Barnett, is the greatest motivation of method.

"It is the impetus that is wanted from an artistic striving. It is the realization that more may be said than has already been said. We may see this in the attitudes of our greatest scientists—Edison, Einstein, Freud. Their aim has been to give us something which their idealism called possible: more light to read by, a cosmic religion, a fuller understanding of the destinies of man."

"It is not different in music study. We forget this, and mistake our methods for our goals. We are unmoved by the substitutions of mechanism for music; we are making an end, instead of a following, of our reproducing machines. These are meant to make our appreciations better and our educations broader, not to serve as a replacement for artists."

"I try to live up to these ideals in my recital work and composition. I like to feel that along with thoroughness in pianism and a continual regard for subtle phrasings that will bring new meaning into a composition, that my own personality is conveying its message, and that the mechanics of production, while as perfect as I can make them, are forgotten in the joy of art."

At present David Barnett is on a tour of the Mid-west. He will be heard throughout Iowa, Kansas, Oklahoma, Texas, and other states. On November 21 and 22 he is engaged to play with the Cincinnati Symphony Orchestra under the baton of Eugene Goossens. His subject will be the Beethoven G major concerto, with an original cadenza. Barnett's fourth annual New York recital will take place on December 21 at Carnegie Hall. At this recital he will perform two of his own impromptus which are being published by Senart in Paris. On next March 20 the pianist will play the Brahms D minor concerto with the Paris Symphony, Montoux conducting.

Outside his recital work Mr. Barnett is a member of the faculties of the Master Institute of the Roerich Museum and the Alfred Cortot School of Music in New York, and he also lectures at the French School for Girls.

Omaha Symphony Concerts Delayed

To Be Presented in New Joslyn
Memorial—Concert Season
Begins

OMAHA, NEB.—The opening of the 1931-32 season of the Omaha Symphony Orchestra has unfortunately been delayed, owing to the uncompleted condition of the new Joslyn Memorial, in which building the concerts are to be given. December 1 and 2 are the dates finally set for the opening pair of concerts, instead of November 3 and 4, as originally planned. The director, Joseph Littau, has returned from his eastern vacation, and rehearsals for the first concert are already in progress. The occasion is fully expected to assume the proportions of a gala event, as the opening of the Joslyn Art Memorial will be an occurrence of prime importance in the artistic history of the city. The building, when completed, will be one of the finest of its kind in the country, and is now receiving the finishing touches.

Frances Nash, brilliant pianist, who spent her childhood and youth in this city, will add to the glamor of the occasion by appearing as soloist. Her number will be Chopin's E minor concerto.

Professor Paul H. Grumman, formerly head of the school of Fine Arts of the University of Nebraska, has been called to the directorship of the new art center and is already installed in his position.

The Tuesday Musical Club will likewise hold its functions in the Joslyn Memorial, although the first event in the current concert series will necessarily take place elsewhere. This will take the form of a song recital by Richard Crooks, November 10. Other artists to be presented in this series are Joseph Szigeti, violinist; the London String Quartet; Sigrid Onegin, contralto, and Robert Goldsand, pianist.

The more musical musical clubs have either already begun, or will soon begin their season's activities. The Friends of Music opened their series recently with a program given by Gladys Moore, soprano, and a string quartet consisting of Louise Shaddock Zabriskie, first violin; Louise Schnauber Davis, second violin; Flora Shukert Summers, viola, and Betty Zabriskie, cello. The Friends of Music has to its credit the subsidization of various important local musical interests. The organization contributed one thousand dollars to the support of the Omaha Symphony Orchestra and five hundred dollars in aid of the Tuesday Musical Club. Another important item in the club's list of good offices is its help in

defraying the expenses of Carol Marhoff Pitts, local representative to the international conference of music supervisors in Geneva last summer.

Other outstanding music clubs which have begun the year's work are the Fortnightly Musical Club and the Monday Musical Club. The Matinee Musical Club is still another with several sessions already to its credit. All of these organizations are important in the musical growth of the city, and all play their parts in the community's development.

Roland Hayes, Negro tenor, will be presented in a song recital on November 16, in the Technical High School Auditorium.

The Boston English Opera Company gave three performances here recently at the Technical High School, following the rather unusual plan of presenting principal scenes from three operas in one evening. The operas thus selected were Robin Hood, Cavalleria Rusticana and The Bohemian Girl. Principals in the performances were Florence Tennyson, Ruth Dale Ward, Lawrence Thornton, Clay Inman and Philip Fein. A small orchestra was directed by Leona W. Beck. The engagement was played under the auspices of the disabled American Veterans of the World War. J. P. D.

University of Rochester Adds to Music Library

The early summer European tour made by Barbara Duncan, librarian, of the Sibley Musical Library, University of Rochester, has resulted in material enrichment of that library. Miss Duncan spent July and August abroad, going first to Norway, Sweden and Denmark. At Copenhagen she witnessed the International Folk Dance Festival, then proceeded on a library shopping tour which took her to Berlin, Munich, Paris and London. The items which Miss Duncan secured include a rare engraving of the Mozart family, one of the few existing authentic portraits of the composer; a beautiful copy of an incunabula printed in Augsburg by Ratdolt in 1495; a small collection of letters from Cosima and Richard Wagner to Edward Dannreuther, secretary of the London Wagner Society, which concern Wagner's first appearance in London as a conductor of his own works under the auspices of the Society; a rare volume of music for the lute, published in Salamanca in 1552 and edited by Diego Pisador; the libretto of L'Euridice, the opera which was given in 1600 for the festivities following the marriage of Henri IV of France and Maria de Medici; original editions of Palestrina and Praetorius, of Beethoven, Lully, Schubert and Bach, the first attempt at a musical periodical, and theoretical and historical works of the eighteenth century.

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Seattle Symphony's New Concertmaster Acclaimed

Robert Quick Plays Beethoven Concerto at Second Appearance With Organization—Other Notes of Interest

SEATTLE, WASH.—Playing the Beethoven D major concerto for violin and orchestra, Robert Quick, young concertmaster of the Seattle Symphony Orchestra won a prolonged ovation for his interpretation of this masterpiece. This was Quick's second appearance with the Seattle orchestra and his



ROBERT QUICK,
Seattle Symphony concertmaster, who was also soloist at a recent concert.

reception was a real tribute. The brilliant first movement brought enthusiastic appreciation, but at the conclusion of the second and third movements (played without interruption) the audience was clamorous. Karl Krueger gave fine support to the young man, and the amazing growth in musicianship of this artist was made the source of much comment. The Beethoven Concerto is, of course, a symphony in itself, and with true Beethoven fire Conductor Krueger led his men to give an inspired performance.

Mr. Krueger opened this second concert of the regular symphony series with A. Walter Kramer's orchestration of the Bach Chaconne. Few persons could have given the work the orchestral coloring that Kramer has done without robbing the work of its simplicity and its traditional spirit. This also gave Mr. Quick another opportunity to display his attainments and the solo parts were given with warmth and understanding.

In his earnest desire to give Seattle symphonic programs of great variety and merit, Karl Krueger went from the classics to the moderns, in the second half of the program. The Sibelius Symphony No. 2 in D major, heard for the first time in Seattle, was given a dramatic reading. Mr. Krueger is an ardent admirer of Sibelius, and spared no effort to give every melodic and harmonic progression its richest meaning.

The first of the series of Sunday afternoon concerts given by the Symphony Orchestra was given October 18. The subject of the concert was Music of Myths and Legends chosen by Mr. Krueger as being of especial interest to open the series. Starting with the Mozart Overture, The Magic Flute, followed by Debussy's Afternoon of a Faun, Conductor Krueger led the orchestra with his customary skill. The Mad Huntsman (Franck) and A Night on Bald Mountain (Moussorgsky) were likewise included on the program but the highlight of the afternoon was the Siegfried Idyll (Wagner) which Mr. Krueger so perfectly interpreted.

The Saturday morning Young People's Concerts were begun October 17, at Broadway High School Auditorium. The Orchestra will play in practically every high school in the city during the season.

The Associated Women Students of the University of Washington presented Roland Hayes and Lawrence Tibbett in consecutive weeks, as the beginning of the annual musical season which they sponsor. Others to follow will include Jose Iturbi and Harold Krentzberg.

Through the combined efforts of Phi Mu Alpha and Mu Phi Epsilon, honorary musical organizations of the U. of W., five chamber music concerts devoted entirely to modern composers and performed by members of the organizations will be given during the coming season. J. M.

Rudolph Reuter Plays at Rockford, Ill.

Rudolph Reuter appeared in piano recital at Rockford, Ill., October 22, under the auspices of the Mendelssohn Club, one of the oldest organizations of its kind in the country. The Rockford Morning Star critic said: "The springs of Mr. Reuter's genius,

this particular auditor suspected, lie not in his steel-strong wrists nor his supple, sensitive fingers, nor even in the years of concentrated study that made it possible to reach his present eminence. Rather, they lie in an imaginative brain and a spirit attuned to beauty." The Rockford Register-Republic said: "Virtuosity in its full expression was displayed by Rudolph Reuter in a program of classics and of the modern school before an enthusiastic audience of music patrons and students. Mr. Reuter has a well-nigh flawless technic combined with pronounced musicianship, fine sense of rhythm and finesse of interpretative art: a royal equipment for his chosen profession."

Madeleine Elba in Panama and Porto Rico

One continues to hear of the success of Madeleine Elba, coloratura soprano, on her recent tour of Panama and Porto Rico. For instance J. L. Mortimer of the Panama Star and Herald said in part: "Elba has undoubtedly been one of the greatest artists ever to visit the Isthmus, her ability having been sounded far and wide by an opera loving race. An exceedingly attractive figure on any stage, she surprised her audience with an unlooked for melody and charm. Vivid yet realistic, tender or strong, she sweeps the passions and the moods of her audience into real enthusiasm, and unfeigned and admiring response."

Commenting upon her Gilda, the Panama American said: "A voice that is never lacking and is truly beautiful." The same paper in reviewing her Lucia wrote: "Miss Elba is a coloratura of unusual quality. She is pretty and slender, yet her voice is unusually strong. One wonders where it comes from and it is pleasing in that it does not fade out as is the case with so many coloraturas. Her singing and voice throughout the opera were noteworthy."

On another occasion when she sang Lucia, the Panama Star and Herald declared: "Miss Elba bowed, waved her hands and threw kisses for several minutes before her audience could be appeased after her mad scene, in which the charming American singer with her floriditas recalled days when Isthmians were offered the rare treat of



Photo by H. Golden
MADELEINE ELBA,
coloratura soprano.

hearing the great Amelita Galli-Curci at their own National Theater."

Diario Del Salvador of San Salvador went so far as to say: "We can now say that Italy has its Galli-Curci, Spain its Barrientos and the United States its Elba. Miss Elba not only sings with art but her acting is exquisite and distinguished."

Vreeland's Southern Engagements

Jeannette Vreeland, after appearing as soloist with the St. Louis Symphony Orchestra at its opening concerts, October 30 and 31, fulfilled a recital engagement in Jackson, Tenn., on October 30 and 31. The following day the soprano gave a program in Jackson, Miss., in the ballroom of the Robert E. Lee Hotel. November 5 found Miss Vreeland in Lake Charles, La., where she sang a recital on the local Community Concert Course. November 9, she sang in Columbus, Ga., and the next day in Rome, Ga. On November 12 an engagement at Catawba College, Salisbury, N. C., preceded Miss Vreeland's return to New York, November 15.



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Mrs. Coolidge's Concerts**Arouse Parisian Interest**

American Woman Receives Decoration—Mischa Elman and Lotte Lehmann Give Paris Recitals

PARIS.—The center of the stage was held recently by the three concerts sponsored by Mrs. Elizabeth Sprague Coolidge, American. Large and well-chosen audiences attended. The first scene (October 26) presented string quartet, op. 50, Serge Prokofiev, played by the Brosa Quartet; trio for piano, violin and cello, Frank Bridge, played by Marcelle Meyer, Antonio Brosa and Anthony Pini; and Triptique for string orchestra, Alexander Tansman, conducted by the composer.

The second concert (October 27), comprised works of Claudio Monteverdi and Lully (songs, madrigals, fragments of operas, etc.), interpreted by Rachele Maragliano-Mori, Rita de Vincenzi, Marcelle Denya, Marie-Therese Holley, André Permet, Abbad-Malipiero Quartet, and Roger Desormiere. The third evening (October 28) was devoted to Cantata alla madrigalesca, Francesco Malipiero, played by the London String Quartet; Trois récits des Évangiles, Raymond Petit, performed by Yves Tinayre and the London String Quartet; and concerto for piano, brasses and harps, Paul Hindemith, interpreted by Emma Lubbecke-Job and orchestra directed by Frank Bridge.

At a banquet given for Mrs. Coolidge by La Revue Musicale de Paris, M. Paimlevé, after a short and impressive speech, presented the guest of honor with the Legion of Honor decoration, the French Government's recognition of her services to modern music.

S. I. A. M. F. IN OLD MUSIC

Foreign residents in Paris have come to follow with great interest the concerts of the S. I. A. M. F., which by translation means International Society of Friends of French Music. The title being enough to explain that the Society does only French music. At the first concert of the season some unusual works were given and enjoyed, namely, Second Fantasy by Claude Le Jeune (1530-1600); sixth sonata for two violins, by Leclair L'Ainé (1697-1764); string quartet, op. 121, by Gabriel Fauré; Sixth French Fantasy, by Cassel (1650-1670); songs by Chausson, de Severac, Maurice Emmanuel and Duparc. All finely interpreted by the Kretzky Quartet, Mlle. Delprat (soprano) and Suzanne Astruc (piano).

OTELLO AT THE OPERA

The most ambitious current effort of the Paris Opera was Verdi's Otello. M. Franz, in the title role, left somewhat to be desired; the young and promising baritone, Singher, will be a better Iago as he gains in years and experience. Eide Norena as Desdemona was most convincing, giving an impersonation that was as beautifully acted as it was sung. Both the quality of her tones and the finish of her vocalism were exquisite.

SMETANA REVIVED

At the Opera-Comique, Wednesday evening, the customers had the pleasure of applauding the Czech-Slovakian soprano, Zdenka Zika, in the role of Marienka in Smetana's Bartered Bride. Mlle. Zika is prima donna at the National Theater of Prague and came to Paris to sing on the occasion of the celebration of Czech-Slovakia's Independence Day. What opera can the United States send over for July 4?

Another singer to win success this week, was the attractive Spanish artist, Conchita Supervia. She sang in the Salle Gaveau, and it is the truth that traffic was stopped in the vicinity of the hall so great was the rush of clients who came in cars and taxis. Supervia's program was entirely Spanish: Granados, Turina, Halffter, Chapi, de Falla, Espla, etc., all of which she sings delightfully. And when you know that she is extremely good to look at, and that she wears Spanish costumes in a very delectable way, well, the attraction is complete. Mme. Supervia (in private life, Mrs. Ben Rubinstein) had a remarkably good accompanist in the person of Maria Gil.

RECITALISTS IN FAVOR

Mischa Elman, with Marcel Van Gool at the piano, was warmly received in his recital in the Salle Gaveau. His program consisted of works by Handel, Mozart, Glazounoff, Desplanes, Vieuxtemps, and others. Elman played with his wonted interpretative art and eminent qualities of vibrant tone, technique, and clarity.

Another recitalist of the week who won uncommon approval was Lotte Lehmann, heard in an evening of songs by Brahms, Schubert, Schumann, Grieg and Strauss, all sung feelingly and delivered with high intelligence and effect.

OFFENBACH MUCH ALIVE

Offenbach's comic opera, Le Vie Parisienne, which has been having a phenomenal run at the Theatre Mogador the past year, is soon to give way to that composer's Orphée aux Enfers. Producers like some other

**EIDE NORENA**

of the Chicago Civic Opera, La Scala, etc., in the role of Desdemona (Verdi's Otello) which she sang not long ago at the Paris Opera. (Photo by G. Marant, Paris.)

people are now and then obliged to look backward for something new. It would be interesting to know how many of his confrères old Offenbach has outlived, though chances are that such a report would not be welcomed by the confrères.

PLEASANT CALLERS

Registered at the Musical Courier office during recent days were: Marius Casadesus,

French composer; Mary-Jo Turner, American pianist; Beatrice Osgood, American pianist; Boyan Ikonow, Bulgarian composer-critic; Alfred Galpin, American composer; Pierre Berezzi, French dancer; Louise Lewellyn Jarecka, American soprano; George Migot, French composer; Maurice Eisenberg, American cellist.

BREVITIES

Relayed news is that in Hungary the salaries of operatic artists have been considerably reduced. The artists have accepted the reduction but demand that their salaries be paid daily.

Perkain, a musical drama by P. B. Gheusi, music by Jean Poueigh, is to be created next March at the Paris Opera with baritone Singher in the leading role.

The Paris Symphony Orchestra (Pierre Monteux, conductor) is playing in Germany from November 16 to 21, with engagements in Berlin, Hamburg, Cologne, etc., French music will predominate in the programs.

IRVING SCHWERKÉ.

Wozzeck Given in Zürich

ZÜRICH (Switzerland).—The first hearing in Zürich of Alban Berg's Wozzeck had an enthusiastic greeting. The excellent performance was under the stage management of the director, Paul Trede, and the Conductor, Robert Kölsko. The leading parts were sung by Walter Wenzlawski (Wozzeck); Elizabeth Delius (Marie); Karl Ostertag and Heinz Prybit. Among artists to be heard in Zürich this season are Walter Gieseke, Moriz Rosenthal, Wilhelm Bachaus, Alfred Cortot, Elly Ney, Frederic Lamond, Rudolf Serkin, Adolf Busch, Jacques Thibaud, Bronislaw Huberman, Andres Segovia, Tito Schipa, and the English Singers. J. K.

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Remarks

Vienna

(Continued from page 5)

the house united in peace against a sea of troubles.

Lotte Lehmann and Maria Németh; Piccaver, Völcker and Pataky, Rode and Schipper, forgetting rivalries and intrigues, are leagued by protest in their manifesto, with a pointed allusion to the "chief management." Less officially (in semi-public interviews) several of them have announced their definite intention to quit rather than give in. That then is another danger and an added instance of ill-applied economics. An opera house without "stars" might have empty houses.

THE HARASSED INTENDANT

The "chief management" is not, as one might suppose, the director of the Staatsoper—he being himself an artist, and no less affected by the new trouble than his singers, and at heart is probably more in sympathy with them than with his "bosses." The "boss" and *bête noire* of the artists is none other than General-Intendant Schneiderhan. In truth, of course, Schneiderhan is in the difficult position of a man who is alone responsible to his government and to parliament for the financial welfare of the State Theatres. If any blame is to be cast upon the General-Intendant, it is that he is no less helpless than all the others in his attempt to cover the discrepancy between the necessities of a big opera house on one side and the naturally comparatively small receipts on the other. A hard job, of course, and no wonder he makes enemies right and left.

Another question is whether it is really necessary to sustain a "General-Intendant," with its huge staff of highly paid officials, in addition to the directorates of the two State Theatres; the Staatsoper and the Burgtheater. One suggestion for economy is the alternate employment of the same decorations and costumes, whenever that is possible, by both houses.

SUGGESTED RECIPES

The radicals who advocate the crude procedure of closing down the Burgtheater and running opera and drama alternately in the Staatsoper will probably not succeed.

The spacious Staatsoper is unsuited to spoken drama. On the other hand, if the opera gave only three or four shows a week, leaving the balance of the evenings to the Burgtheater troupe, it would mean "all star" nights at least three or four times a week; and the many mediocrities and stop-gaps might be dismissed—a profit both artistically and financially. Yet this last desperate step will probably be avoided; and if the choice be between the Staatsoper and Burgtheater, the latter must needs win. While the Burgtheater, a German-speaking dramatic playhouse, is calculated for home consumption only (and that consumption is small), the Staatsoper's international language of music is a magnet for tourists and from this point of view is a more fruitful investment.

STAATSOOPER COMPLETES "RING"

Amid such unsettled conditions the productive work done at the Staatsoper these days is naturally rather limited. But despite this, brave Director Krauss succeeded in bringing out the newly-staged *Götterdämmerung*, and in a beautiful performance. It would have been a big event under other circumstances. In times like this, the fine revival received far less attention than it deserved. Clemens Krauss conducted with that vitality and with those virile tempi which make a long Wagner opera seem shorter and more lucid.

Dr. Wallerstein's staging, as a sign of economy, cut out one scenic act, that of the wedding ceremony, which took place in the Gibichungen Hall, carried on from the preceding act. A curtain deftly applied to Brünnhilde's dialogue with her dead beloved, made for intimacy and intensity. The Rhine Daughter scene and the closing catastrophe were divested of all the rather ludicrous matter-of-factness which used to detract from their effectiveness.

Henny Trundt, singing Brünnhilde, was the third interpreter of that role in the re-staged Ring cycle, following Jeritza who sang in *Die Walküre*, and Németh who appeared in *Siegfried*. Gotthelf Pistor was *Siegfried*; Emil Schipper sang *Gunther*; Angerer, Guttrune; and Manowarda, *Hagen*.

VOLKSOPER TO REOPEN

At a time when the Staatsoper, with its enormous artistic and financial resources, is struggling for its life, the efforts to reopen the deceased Volksoper would seem rather untimely. The house has had a rather chequered career as an operetta theatre and dramatic playhouse since the operatic muse deserted it a few years ago. The idea of establishing a second operatic theatre at this moment would seem rather a Herculean and hopeless one. Yet two or perhaps three groups appear to be fighting for the privilege. They all have abundant enthusiasm and good faith, but (so far) not the requisite funds.

Chief among the competitors is Rainer Simons, who founded the Volksoper some twenty-five years ago and led it success-

fully in times of prosperity. A group of business men stands behind him, chiefly caterers and retail traders from the Volksoper vicinity, it appears, who hope for a new business prosperity should the Volksoper reopen.

Foreign News In Brief

MOZART AND SALIERI PREMIERE

WÜRZBURG.—The German premiere will be given here this season of Rimsky-Korsakoff's opera, *Mozart and Salieri*, with text adapted from Pushkin.

CHOPIN HONORED

PARIS.—On the eighty-second anniversary of the death of Chopin, a pilgrimage was undertaken to his tomb (at the Père-Lachaise Cemetery) by the Association of Young Polish Musicians in Paris.

PARIS HEARS AMERICAN WORKS

PARIS.—The season of American music of the American Library, 10 rue de l'Elysée, began November 17 (under the direction of Claire Huchet, librarian for music) with a concert of modern works by Cameron White, Isador Freed and, Ernest Bloch. The performers were Americans, and included the Sinsheimer Quartet and Marieta Alfonso, due for an early debut at the Opera Comique.

WOLF-FERRARI NOT IDLE

MILAN.—Wolf-Ferrari is writing a new opera, *Il Campiello*, based on a comedy by Goldoni.

NÉMETH FOR MONTE CARLO

VIENNA.—Raoul Gunsbourg, general manager of the Monte Carlo Opera is at present in Vienna to make his new contract with Maria Németh, the Vienna Opera's dramatic soprano. Mme. Németh sang successfully at Monte Carlo last season, which resulted in her reengagement for the 1932 season as prima donna of Gunsbourg's company. She has obtained a sufficiently long leave from her Viennese duties to accept a six weeks' contract this year, and from February 15 to March 30, will sing at Monte Carlo the chief roles of her repertoire (in Italian) including *Turandot*, *Aida*, and *Tosca*.

Berlin

(Continued from page 5)

it is not likely that his monopoly will be threatened. Excessively difficult, it is an ungrateful task for the soloist, as the brilliant orchestral scoring engulfs the solo part almost entirely.

In the orchestral scoring Stravinsky makes use of all his immense virtuosity, and there is no lack of strange striking and burlesque effects. To a certain extent it is amusing, but much of the humor fails to come off, for the jokes are old acquaintances from Petrouschka, *L'histoire d'un Soldat* and other famous Stravinsky scores. Moreover, the musical substance is very slight; the experienced listener finds little of interest in the development of harmonic and thematic material, and the characteristic mixture of primitive and super-civilized ingredients loses much of its charm when the same impression has been experienced repeatedly before in Stravinsky's later works.

The concerto has four movements: *Toccata*; *Aria No. 1*; *Aria No. 2* and *Capriccio*. In its general design the composer reverts again to Bach; but the imitation of Bach's constructive design and contrapuntal texture appears mechanized and empty in its utter lack of emotional expressiveness and melodic beauty. Only in the first *Aria* did a shadow of real feeling creep through.

Samuel Dushkin had little opportunity of showing his individuality, though he made a brilliant display of technical fireworks.

The artificiality and barrenness of the new concerto became doubly manifest in comparison with the Petrouschka suite, played afterwards. This really genial, youthful work shows all the freshness of invention sadly lacking in the concerto.

The opening number of the program, the ballet, *Apollo Musagetes*, is by general consent considered to be one of Stravinsky's least happy efforts, and in spite of a careful performance, proved to be tedious.

The concert, which took place in Philharmonic Hall, was broadcast all over Europe.

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Richard Tauber Departs

Richard Tauber, German tenor, sailed for Germany last Tuesday, November 17, on the *SS. Europa*.

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Music Notes From Coast to Coast

EL PASO, TEX.—The concert season opened on October 24 with the Cherniavsky Trio. This concert also began the Cherniavsky season.

The second concert of the series was given by Palmer Christian, organist. His program pleased layman as well as musician. He played Air Majestueux, and Musette En Rondeau, both by Rameau; Toccata per l'Elevazione by Frescobaldi; Prelude and Fugue in D major, Bach; Andante Cantabile, Philip James; Scherzo (Fourth Symphony), Widor; Choral in B minor, Karg-Elert; Pantomime, Jepson; The Swan, Saint-Saens, finishing with the brilliant Toccata Jubilant by Diggie.

The next attraction of this series of concerts will be Yushny's Blue Bird Revue, on December 7; the fourth, Gigli, on January 30, and Mary Wigman on February 25 will close the series. The series is under the management of Mrs. Hallett Johnson. As added attractions Mrs. Johnson presented Jose Mojica in two recitals on October 21 and 25, in El Paso, and in Chihuahua City, Mexico, on October 27 and 28. These appearances are the fourth here of this tenor, who appeared in fine voice and beautiful costumes.

Carola Goya, Spanish dancer, will give a recital in El Paso on November 25.

The El Paso Symphony Orchestra will open its season of five concerts on November 23.

Mary Virginia Homan, one of El Paso's young teachers at the Alexander-Homan Piano Studios, was presented in recital by the MacDowell Club recently. The auditorium of the Woman's Club was filled to capacity.

Mary Morgan and Yvonne Baber, of the Morgan-Baber Piano Studios, have returned from England, where they studied with Matthay. They have opened their studios, and report much activity.

Charles Andrews recently returned from a tour of Europe, and has re-opened his vocal studio.

Ruth Rawlings, Joseph Hahn and Martha Negra have combined their dancing studios into the Hahn-Rawlings School of Dancing, which is conducted in an old church building.

Karma Deane, of the Deane Dancing Studio, recently returned from California, where she studied with Michio Ito. H. J.

FORT WORTH, TEX.—The opening of the musical season, taken as business and profession, has not been retarded by an unprecedented duration of summer weather, with daily temperatures in the 90's persisting. Without undue provincial complacency or bolstering grave-yard whistling it is felt that general conditions have been, and are, somewhat more propitious in this section than in others, and a musical season somewhat approximately normal is hoped for.

The three colleges of the city have opened with music departments of encouraging size. Texas Christian University's school of music, of which H. D. Guelick is director, is not allowing a Southwestern Conference championship football team to eclipse it in the public eye. The school has a band of fifty-five members directed by Claude Sammis, which is realizing the advantage of liberal scholarship allowances to talented players on the part of the university.

Texas Woman's College, after a period of financial stress which threatened to close the school at the end of the previous session, has a reorganized music department of which Brooks Morris is director. Another member of the new faculty is Marius Thor, violinist, a former member of the Philadelphia and New York Philharmonic orchestras, as well as prominent orchestral organizations in Berlin and Copenhagen. Carl Venth, former dean of the fine arts faculty, has been appointed to a similar post at Westmoreland College in San Antonio.

The Southwestern Baptist Theological Seminary, whose School of Sacred Music is housed in a building possibly unequaled by that of any similar school in the country, is pursuing its specialized angle of music education. The mixed chorus of the seminary, under the direction of I. E. Reynolds, who is director of the School of Sacred Music, is an organization which enjoys the advantage of daily rehearsals, and a practical nucleus of singers inherited each year from the previous class.

The Fort Worth Symphony Orchestra, under the direction of Brooks Morris, has resumed rehearsals with a strengthened personnel, especially in the strings, and has announced its first concert for November 20. The financial support of the orchestra, which is entering its seventh season, is being undertaken this year by the Woman's Club. Anna Shelton, as president, is the moral force behind the enterprise.

As in former seasons, the orchestra will give a series of concerts especially for the school children of the city. These have

proved so popular that heretofore each program has had to be played twice the same afternoon in order to accommodate the youngsters who have eagerly presented themselves.

Fort Worth supported its claim as the musical capital of Texas during the past summer by the presence in the city during June of two eminent New York pianists, who held master classes with an enrollment of thirty each. Edwin Hughes conducted his first such class outside of New York City at the Fort Worth Conservatory, of which Jeannette L. Tillett is president.

William Beller, of the Juilliard faculty, met his second summer master class in the city under the auspices of the Marian Douglas Martin piano school. The presence of these two artists, each of whom was heard in individual recital, was a tremendous stimulus to musical endeavor throughout the Southwest.

The United States Army Band, under Captain William J. Stannard, was heard in matinee and evening concerts October 22 under the management of Mrs. John F. Lyons. In tone quality and purity of intonation the band is unusual, and the impress of its director is recognized in subtle dynamic nuances. The program included Latin-American numbers, and closed with an abbreviated and unimaginative presentation of the Tchaikowsky 1812 Overture.

Mrs. Lyons has announced a series of concerts for the season which includes appearances by Joseph Lhevinne, John Charles Thomas and the Minneapolis Symphony Orchestra. The management of concerts by outside artists is seriously handicapped by the fact that the city is without an auditorium of sufficient size to permit a happy balance between the scale of prices to the public and adequacy of return to the management.

Eva Brown, Fort Worth teacher of voice, was a member of the faculty of the Chicago Musical College during the past summer term. She had with her a large party of Texas and Oklahoma students. E. C. W.

GRAND RAPIDS, MICH.—As far as concert courses are concerned four fine series are being offered, and the ticket sales are as good, and in some instances, better than in former years. Whether this is due to the excellent quality of the artists being presented, or to the quieting of the competitive urge which allows everyone more time to seek mental and spiritual satisfaction, the surprising and interesting fact remains that an increasing number of people seem to be willing to pay for good music.

The Fountain St. Baptist Church opened the season with an excellent concert by Beniamino Gigli. With his first number, an aria from Giordano's Andrea Chenier, the artist created a current of sympathetic approval in his audience, their enthusiasm mounting with each number. After a long program and a generous number of encores, his voice was still fresh and true in his final selection, the Racconto from Puccini's La Boheme. He was ably accompanied by Miguel Sandoval, who also figured upon the program as pianist and composer, his Vurria being sung by Mr. Gigli and his Mariposa being played by himself as one number of the piano groups.

The first concert on the Philharmonic Concert course, of which Marjorie MacMillan is local manager, was a piano recital given in the Armory by Serge Rachmaninoff, who acquitted himself with his usual skill and musicianship.

An extra concert sponsored by the Philharmonic company was a song recital by Galli-Curci, and her assisting artists, Homer Samuels, pianist and accompanist, and Raymond Williams, flutist. Outstanding numbers were D'une Prison by Hahn, and the old favorites Lo, Here the Gentle Lark by Bishop, and the Shadow Song from Meyerbeer's Dinorah, the two latter with flute obligato.

The season of the Grand Rapids Symphony Orchestra, Karl Wecker, conductor, opened brilliantly with two concerts in Powers' Theatre. The orchestra has signed eleven new players and now numbers seventy men. It shows a decided improvement in all choirs, notably in the brass section, and has acquired an ensemble and a flexibility not al-

PLAYS WITH PARIS ORCHESTRA



ANTON BILOTTI,

pianist, who played the Mozart A Major Concerto with the Lamoureux Orchestra in Paris on November 21.

ways found in as large a body of amateur and professional musicians. The program included Weber's Overture to Der Freischütz; Hadley's Symphonic Fantasia; Luigi's Ballet Egyptian; a string arrangement for orchestra of the Andante cantabile by Tchaikowsky, and the Prelude to Die Meistersinger by Wagner. As soloist there appeared Elizabeth Rarden, soprano, native of Greenville, Mich. She is the possessor of a sympathetic voice and attractive stage presence, has had training under Marcia Lewis of Detroit and Greenville; George Murphy of Grand Rapids; Theodore Harrison of Chicago and Ann Arbor, and is now the pupil of Louis Graveure, head of the voice department at Michigan State College, Lansing. Mr. Graveure returned from New York to be present at her orchestral debut. She sang an aria from La Forza del Destino by Verdi, and also the Caro Nome aria from Rigoletto. Both soloist and orchestra were enthusiastically received by the audience, for which the S.R.O. sign was hung several days before the concerts.

The St. Cecilia Society opened its doors with an artist recital by Anna Burmeister, soprano, of Chicago, with Mrs. Bernard Warren acting as chairman of the day. The artist was charming in her presentations, excelling perhaps in a group of German songs by Brahms and Schubert. Her accompanist was Frederick Schauwecker, who added much to the enjoyment of the program with a sympathetic background.

An interesting and stimulating artist recital was given by a young American tenor (with an Italian name), Attilio Baggione, now of Chicago. He has a robust voice, a vitality and a stage presence which wins his auditors immediately. He sang groups of French, German, American and Italian compositions, one of his most artistic offerings being the aria, Una Furtiva Lagrima, from Donizetti's L'elisir d'amore. Helen Baker Rowe was chairman of the day.

A members' recital was given by Hila Vanden Bosch and Chester Berger, pianists; Carl Bernt, violinist, and Frank Horton, tenor. Mr. Horton was accompanied by Eugene Phillips. Mrs. Ben H. Lee was in charge of arrangements.

A MacDowell Breakfast and Musicale was planned by Mrs. F. Dunbar Robertson, who read a short paper on the work of the Peterboro colony, and gave a tribute to MacDowell's music. A sketch from the life of the composer, called To a Wild Rose, written by Edith Moulton and Myrtle Koon Cherryman, was portrayed by Mrs. Heber Knott as Mrs. MacDowell; Harold Bishop as MacDowell, and Louise Ann Usher as the

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Wild Rose. A group of MacDowell compositions, including the first movement from the Sonata Tragica and three of the New England Idylls was played by Alida Vanden Berge, and the first movement of the concerto in A minor was played by Evelyn Nieboer, with the orchestral part performed on a second piano by Marguerite Colwell.

Shakespeare settings were featured at the first meeting of the new St. Cecilia Evening Club, of which Mrs. Guy Halliday was chairman. The participants were Marian Reitsema and Joseph Evans, pianists; Georgianna Murphy and Kasimir Bobczynski, violinists; Edith Long and Mrs. John G. Emery, sopranos; Helene Schuitema, mezzo-soprano, and Bertha Bradford Murphy, Dorothy Pelck McGraw, and Lawrence Fobair, accompanists.

HOUSTON, TEX.—On November 17, the Tuesday Musical Club presented the following artists: Anton Rovinsky, harpsichord and spinet; Gilbert Ross, quinton and viola d'amore; David Freed, viola da gamba. The club is the largest musical organization in the city and one of the largest in Texas. Its president, Ina Gillespie, is music editor of the Houston Chronicle, a position she has held for five years.

The Houston Glee Club, under the direction of Ellison Van Hoose, appeared on the program of the Daughters of the American Revolution conference held in Houston, November 3, 4, 5. On November 4 the Glee Club sang My Love Is Like a Red, Red Rose (Protheroe); The Rosary (Nevin), the Pilgrims Chorus from Tannhauser (Wagner).

A large part of the credit for the success of the Texas Teachers Association, held in this city, should go to Mrs. John Wesley Graham, head of the program committee for the state of Texas. Apart from her work as voice teacher Mrs. Graham is head of The Houston Opera Company. This company is rehearsing Aida, and Il Trovatore, to be given in January, 1932.

The opening concert of the Houston Symphony, November 16, was an outstanding musical event. Under the capable baton of Maestro Uriel Nespole, the music loving people of the city feel they now have an organization which will give them great satisfaction and add much to the prestige of the city. Dr. Joseph A. Mullen, is president; Ina Hogg, second vice-president; Mrs. H. M. Garwood, first vice-president; Bernard Epstein, treasurer; Mrs. Herbert Roberts, corresponding secretary, and Mrs. W. H. Hogue, recording secretary. The Directors are: Dr. Henry Barnston, Ethel Brosius, Horace Clark, Carl G. Elliott, Bernard Epstein, Mrs. L. A. Freed, Mrs. H. M. Garwood, Mrs. John F. Grant, Ina Hogg, Mrs.

W. H. Hogue, Mrs. George Howard, Mrs. Jesse H. Jones, Mrs. S. I. Miller, Dr. Joseph Mullen, Mrs. Underwood Nazro, Mrs. W. A. Paddock, Mrs. E. A. Peden, Mrs. S. C. Red, Mrs. Herbert Roberts, Mary Elizabeth Rouse, Mrs. R. H. Safford, Dr. P. H. Scardion, Dr. R. A. Tsanoff, Mrs. Walter Walne.

On Armistice Day, a chorus trained by Maestro Uriel Nespole gave a program of Italian music, at the University Club. The singers were Italian World War Veterans. Added to the chorus were brief talks by American and Italian musicians. K. M.

PORTLAND, ME.—The State of Maine Publicity Bureau has been conducting a contest for the past three months to find an official Maine song. More than 120 compositions were submitted from residents of the state as well as from summer visitors, and the committee appointed by Daniel J. Hoegg, chairman of advertising and publicity for the bureau, examined these manuscripts with conscientious care.

A dozen survivors of the elimination contest were examined by Frederick Mulvenny, Boston baritone and summer resident of Maine, who had been appointed to sing the songs to the committee. November 1, the entire group of musicians met at the Eastland Hotel to hear the compositions. Those present were Kenneth C. M. Sills, president of Bowdoin College; Kenneth Roberts, writer, critic and composer; Mrs. Guy P. Gannett, president of the Maine Federation of Music Clubs; Julia Edwards Noyes, vice-president of the National Federation of Music Clubs, and president of the Portland Rossini Club; Mrs. George F. Gould, president of the MacDowell and Polyphonic Clubs; Nellie McCann of Gorham, of the Maine Federation of Music Clubs and editor of the Appogiatura, the junior magazine of the club; Mr. Mulvenny and his accompanist, Zilphaetta Butterfield, head of the piano department at the Eastern Music Camp. After Mr. Mulvenny presented the songs, four were chosen by vote. The committee and their guests then attended a dinner at the hotel. Later in the evening Dorothy George, of Boston, and Mr. Mulvenny broadcast a program from WCHS. The four songs selected from the 120 were broadcast by Mr. Mulvenny, November 8. These were, Maine, words by Isabella J. Evans, music by Edward N. O'Hearne; Song of Maine, words by Gertrude Heath, music by Charles R. Cronham (municipal organist of Portland); State of Maine Song, words and music by Roger Vinton Snow, prominent Portland lawyer; and Maine, words by Lester M. Hart, music by H. R. Fisher. The winning song will be determined by the votes of the radio audience, the final decision to be broadcast a week hence. Mr. Hoegg, who instigated the idea of a State of Maine Song, has conducted Come to Maine programs over Station WCHS the entire summer. Summer and winter residents took part in these recitals.

Charles Raymond Cronham, municipal organist of Portland, and his wife, May Korb, coloratura soprano, are receiving congratulations on the birth of a son, Charles R. Cronham, Jr. Members of the faculty and students at Westbrook Seminary and Junior College gave a musicale, November 6, in All Souls' Universalist Church. Those taking part were Laura E. Nye, dramatic instructor; Phyllis Warnick, pianist; Mildred Semple, clarinetist; Ruth C. Glynn, cellist; Martha Stobie, violinist, and Alice E. Richards, of Fort Fairfield, vocalist.

The MacDowell Club held the first meeting of the season recently in the studio of Yvonne Montpelier. Ocy L. Downs, pianist, was a member of the committee of arrangements, and Mrs. George F. Gould, president, was in charge of the business meeting.

Dr. Edwin W. Gehring was appointed a member of the Portland Music Commission to fill the unexpired term of Harry T. Raeburn, whose resignation on account of illness was accepted by the City Council. Mr. Raeburn is known as a producer of amateur theatricals and as a song leader.

The first meeting of the Junior Rossini Club was held at the home of Agnes Keating, prominent in the work of Junior Clubs and in the Maine Federation of Music, November 12. The new president, Loretta LaRochelle, called the first meeting. Miss LaRochelle is winner of the Rossini Club scholarship and was one of those privileged to attend the Eastern Music Camp last summer as a scholarship student. The program was devoted to Negro spirituals, and Miss Keating, who has gained attention as a public speaker, read the paper.

Zilphaetta Butterfield, pianist, and member of the Rossini and MacDowell Clubs of Portland, gave a recital November 4, before the Philharmonic Club of Lewiston. Miss Butterfield's program included compositions by Bach, Schumann, MacDowell, Prokofieff, Griffes, Pich-Mangiagalli and Lecuona.

Isabelle Jones, soprano, who has recently completed a period of study at the American Academy at Fontainebleau, France, will be the soloist at the first concert of the Portland Municipal Orchestra, December 13.

(Continued on page 36)

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in City Hall Auditorium. The orchestra, Charles R. Cronham, conductor, will present three Portland concerts this season, and three out-of-town appearances.

Ursula Johnston Borstel and Mrs. Foster L. Haviland were elected delegates to the fall meeting of the Portland District of the Maine Federation of Music Clubs in Bridgton, November 19. The appointment took place at the business meeting following the first of the fortnightly recitals in Frye Hall, November 5. Gladys Russell Cook and Charlotte Gunn Roche were selected as alternates. The Fremstad Club of Bridgton was hostess at the meeting and entertained at dinner and at an evening concert. Mrs. Cook represented the Rossini Club as soloist at the concert.

The Rossini Club recital was attended by approximately 400. The program consisted of piano duos by Frances Donnell and Ellen Crafts; soprano solos by Anne Dyer, accompanied by Susan G. Coffin; piano solos by Ellen King Doten; contralto solos by Marcia Merrill. Katherine Hatch, cellist, and Zilphaetta Butterfield, pianist, presented a Grieg sonata; Gladys Russell Cook, soprano, accompanied by Fred Lincoln Hill, gave a Massenet aria; Sadie Albing, pianist, and the Rossini Choral Ensemble concluded the program. The ensemble consists of Isabelle Jones, Olive Dearborn, Gertrude Kriger, Mildred Thurrell, Caroline Darker, Martha Hill, vocalists, and Susan G. Coffin, accompanist. Katherine Hatch provided cello obligatos for several numbers.

Mrs. Ernest Theis, director of the Portland District of the Maine Federation of Music Clubs, was in charge of plans for the fall meeting, held in Bridgton, November 19. Mrs. Theis chose for her committee Clara Dow of Bridgton, secretary of the district organization; Fred Lincoln Hill, of the Kotschmar Club of Portland, and Nellie McCann of Gorham, member of the Annie Louise Cary Club. All clubs of the district were represented and reports of the national and state conventions heard. Special attention was given to Junior Club work, with a Camp Fire play presented by the Owenunga Music Club and written by a member. Miriam Crosby, a member of the Pioneer Juvenile Fremstad Club of Bridgton, appeared in the playlet, *The Child Haendel*, written for her by Edith Lowell, of Gorham, author and composer. A.C.C.

RICHMOND, VA.—The first important concert of the current season brought Rudolph Ganz with the National Chamber Orchestra to the Jefferson Auditorium on October 26. This inaugurated the seasonal concerts given by the Musicians Club, which are an annual feature of Richmond's musical life. This was the largest audience which the Musicians' Club has ever enjoyed at the Jefferson and the occasion was a brilliant one in every way. It was also Mr. Ganz' first appearance locally as a conductor. The work of the ensemble was highly satisfactory and Mr. Ganz conducted and played very ably. The program embraced the Haydn

Symphony in B flat major; the Mozart concerto in E flat; the Siegfried Idyll by Wagner; a Debussy group and Ibert's *Divertissement*. The Mozart was broadcast through a local station as a part of the community fund program.

Fritz Kreisler appeared at the Mosque on November 4, the first artist presented this season by T. Michaux Moody, antecedent to his regular Artists' Series. Due to one reason or another, the audience was somewhat lacking in size, since on previous appearances, Kreisler has always drawn a capacity house. Carl Lamson accompanied. The program was made up of the Handel Sonata in D major, Bach's Saraband and Gigue, Mozart's Third Concerto in G, two shorter numbers by Martini and Porpora, and a modern group largely arranged by the artist. Maurice Tyler, tenor, sang in recital at the Woman's Club on the afternoon of November 2.

This was the first concert in the artists' series given this year by the Musicians' Club. Mrs. William R. Trigg, Jr., was the Club Chairman, under whose direction the concert was given. Mr. Tyler is a local artist, having recently returned to Richmond after a residence of some five years in New York for study and concert work. His voice is a dramatic tenor, of abundant volume always under splendid control. Excellent musicianship, fine diction, a superb breath control, a smooth legato and a velvety mezza voce are characteristics of his singing. On this occasion, however, Mr. Tyler was suffering from an attack of laryngitis which threatened up to the moment of his opening number to keep him from making this appearance. To his credit it must be said that this handicap was not discernible to his audience except in an occasional sustained pianissimo phrase. English songs, by Griffes, Beach and Curran; a group of German lieder; the aria *O Paradis*, by Meyerbeer; French songs by Lenormand, Massenet and Georges, and a final English group by Daniel Wolf, Hageman, Kramer and Huerter, composed the program. George Harris, Richmond pianist, composer and writer, furnished complete accompaniments, giving splendid support.

Of particular interest in educational circles was the appearance of a group of Virginia musicians, led by John Powell, of Richmond, before the Director of the State Budget at the Capitol on November 5. Mr. Powell made an argument before the Budget Commission and Governor John Garland Pollard in which he urged that an additional \$5,000 be allowed the University of Virginia to establish a chair of folk music. It was urged that delay in establishing this chair of folk music would result in the loss of folk tunes that constitute "one of the greatest intangible forms of wealth" possessed by the Anglo-Saxon race. Many of these old songs were brought here from England and Scotland and as older generations die out, these songs are lost unless systematically preserved. The Governor stated that appropriations are being reduced this year and it was not customary for the State to direct the specific use of moneys appropriated. Others appearing with Mr. Powell were Mrs. John Buchanan, of Marion; Alexander Weddell, President of the Richmond Academy of Arts; Lamar Stringfield, of the University of North Carolina; Arthur Kyle Davis, Associate Professor of Music at the University of Virginia; Walter C. Mercer and Jay Donahue, of the Richmond public school music departments, and Mrs. Channing Ward, president of the Musicians' Club of Richmond.

A choral committee consisting of Elena Walker, Waller Scott, Adeline Cowles, Martha Glenn and Eloise Blasingame, and a string ensemble committee composed of Winifred La Prade, Grace Lorraine, Minerva Sorg and Mary Ellen Thurston have been organized by Louise Boyd, of the Musicians' Club, to develop group interest among the student membership of the club.

Mrs. Ruth Davis directed a musical program before the Barton Heights Woman's Club on October 30. Those appearing were Mrs. J. P. McDonough, Ella Liggan, Mrs.

P. T. Wood, Mary Grace Scherer, Betty Scherer, James King and Mary Hancock.

Margaret Nokeley, soprano, a prize winner in last year's Academy of Arts contests, sang two groups of songs before the Ginter Park Woman's Club on November 6. Adeline Cowles gave piano numbers, the occasion being a musical tea. J. G. H.

SYRACUSE, N. Y.—The Syracuse musical season opened with a recital by Jeanette Vreeland, soprano, under the auspices of the Morning Musicals. Miss Vreeland was in fine voice and sang a most interesting and refreshing program. She was especially effective in a group of modern German songs. These were sung with lovely expression and with exceptionally clear diction. At the close of the program Miss Vreeland sang several encores.

Rachmaninoff appeared on October 23 under the auspices of the Syracuse Teachers Association. The auditorium was packed to capacity. Little need be said of the virile and dramatic qualities of this celebrated pianist.

On October 28 the College of Fine Arts music students gave an interesting, though somewhat long, public recital. The first class training afforded students of applied music in various forms was well evidenced by the playing and singing of these students. Claire Alcee, lyric soprano, gave a recital in St. Anne's Hall on October 29. Although this was Mme. Alcee's fifth recital in Syracuse since the first of June, every seat in the hall was taken and extra chairs had to be brought in to accommodate the large audience. Mme. Alcee was assisted by Andre Polah, violinist, Evelyn Smith, flutist, and Gladys Bush, pianist. H. L. B.

Louise Lerch Sings in Home Town

Louise Lerch, soprano of the Metropolitan Opera, recently appeared as assisting artist with the Allentown, Pa., band, Albertus L.



© Mishkin

LOUISE LERCH

Meyers, conductor, for the benefit of needy children. Miss Lerch's accompanist was her sister, Anna Lerch, whom the Allentown Chronicle and News mentions as "sharing in her sister's triumph." The soprano sang numbers in Italian and English and several German Lieder by Schubert and Brahms. The local press describes "the ease and grace and rich tone of Miss Lerch's interpretations," and comments on the fact that she hurried from a rehearsal at the Metropolitan to board a train for Allentown, arriving only shortly before the concert.

Mr. Meyers conducted his band of sixty in Beethoven's Egmont overture, an excerpt from Wagner's *Rienzi*, and other pieces. There was an audience of over 1,000.

Paul Fouquet in Brooklyn Recital

At the Brooklyn Academy Music Hall on the evening of November 14, Paul Fouquet, a young and unusually talented pianist, gave a recital (before a large audience) with compositions by Bach, Beethoven, Schubert, Brahms, and Chopin. The pianist revealed good tone, clean technic, excellent pedaling. Mr. Fouquet is one of the many talented artist pupils of Max Friedman of Brooklyn. Encores were encouraged throughout the program, and the player responded graciously. M. B.

Clayton F. Summy Co. Opens New York Office

The Clayton F. Summy Co. of Chicago has opened a New York office and showroom where a complete stock of the company's publications will be on display. The new branch will be under the personal supervision of Dr. Preston Ware Orem, formerly of the Theodore Presser Company of Philadelphia.

Bucharoff Lectures on Piano Technic

Simon Bucharoff, author of *The Modern Pianist's Text Book*, gave a matinee lecture at Steinway Hall on November 9, his subject being, *Piano Playing and Teaching and Their Effect Upon the Young Generation*. Mr. Bucharoff being himself a concert pianist was able to illustrate effectively his

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ideas at the piano. What he chiefly stressed was the matter of "extension," and the importance of learning from the text book all of the usual technical features to be found in the music of the great masters. He showed that the apparent complications of even the most difficult of piano compositions are after all only chords or scales with their variations and alterations.

The lecturer illustrated this very clearly, playing chords and scales of various sorts, and then showing from the printed page of standard compositions how the great composers made use of such devices. He went further than that, however, giving technical advice as to hand position, wrist and arm movements, staccato and legato, elasticity and octaves. He offered a simple method of memorizing fingerings by merely remembering the places where the thumb is used, the other fingers being obviously in simple rotation. This applies to all scale passages, whether in single notes, thirds or sixths.

It was made clear that with proper advance study and preparation, including all of the various elements of which music is constituted, almost any piece could be played at sight with some accuracy of technical detail. This simply means that the hands, being fully prepared in the performance of all of the formulas of which music consists, grasp them instantly when they occur in compositions. Mr. Bucharoff's listeners were enthusiastic and showed by their applause that he had interested and impressed them. F. P.

Publications

BOOKS

The Eloquent Baton, by Will Earhart.

The skilled and efficient director and teacher, Will Earhart, here gives new evidence of his ability to put things simply and clearly, to remain strictly practical, and to omit superfluities. *The Eloquent Baton* (a title that is unfortunate) is a straightforward technical statement of beats and how to use them. There is no effort to teach interpretation, but merely suggested means of imparting interpretative intentions to chorus or orchestra.

The need of such a book is evident enough. Few even of the so-called great conductors have a beat that is completely illuminating. The result is that although they do finally succeed in obtaining the desired effects, this is often accomplished only with the accompaniment of irritation on the part of all concerned. Frequently even skilled musicians, whether orchestra men or chorists, fail to give the conductor what he desires simply because they do not understand what he indicates. This writer, who has been an orchestra man, heard players on more than one occasion tell conductors that they could not understand the beat and were unable to follow it.

Mr. Earhart brings out the fact, too often overlooked, that the beat is not the swing but the stop. The end of the beat, the change of direction, is the actual beat-accent. A mere swinging of the arms does not indicate rhythm properly, and though the swing differs according to the mood of the music, yet there must be evidence of definite rhythmic intention clearly expressed by the conductor.

It is in this brief review neither necessary nor possible to epitomize the other intricate technical details set forth by Mr. Earhart, but they are many and of decided advantage in circles where they could do the most good.

The idea seems to be that if one has the musical ability the rest will take care of itself, which is most emphatically not a fact. The conductor must first impress the forces under his command—the players or singers—and then the public. On the platform a
(Continued on page 37)

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man's qualifications stand out all over him, like spines on a porcupine. No hiding them. His orchestra and chorus know it, and so does his audience. It is well that so eminent a man as Earhart has said so in his present book.

It is a thoroughly good book! Ambitious young conductors are advised to read it, and in the intervals between chapters they might watch Stokowski in action, and they will know exactly what Earhart is talking about. As a master of baton technic Stokowski knows no superior—even though he does not use a baton. (Witmark.)

The Fundamentals of Tone Production,

by Joan O'Vark.

A dedicatory note gives clue to the author's intentions. It reads: "To the Children and Youth of America this book is most lovingly dedicated with the hope that it may be an incentive to them to speak and sing their own language or any other in the proper manner."

A foreword offers further enlightenment. It says in part: "... Few persons ... realize the fulfillment of youthful ambitions and ideals, in the solution of a wonderful problem—that great, and to many unsolved problem—correct tone production. ... The writer wishes to give to the young people of our country this simple and condensed exposition of the fundamental exercises nec-

essary to the natural and perfect development of the voice ... this simple, easy and sure method of vocal study that insures to every voice the full measure of its capacity!" (The reviewer is left little enough to say.)

There follows a description of how the method aided an imbecile, and about pedagogues there is this: "Beware of the teacher who tells you there is not so much of the physical in tone production as of the mental process. The very first acts are purely gymnastic feats, and must be practised so slowly and so perfectly that they will in time become automatic. The trouble with the vocal methods of the present day is this—the preliminary gymnastic or physical work is not given to the pupil in the proper way, nor is it sufficiently impressed upon the pupil how slowly and how surely this work must be done ... the development (of the vocal organism) should be entrusted only to those who really know how to teach the Fundamental Principles of Breath Control ..."

Extended technical detail as to the pronunciation of the vowels is also in the volume (foreword). The musical exercises begin on page 26. On page 30, Exercise V, the pupil reaches high C, after which all of the exercises run up to this note, with, on page 39, a repetition of it: "Waw, Waw," with accents, and a crescendo and decrescendo on the sustained note.

Further on in the book are arpeggios in-

roducing augmented triads, descending, F, C-sharp, A, F, of which the intonation is certainly not easy.

The Psychology of School Music Teaching,

by James L. Mursell and Mabelle Glenn.

The authors of this comprehensive work are both well known educators. Mr. Mursell professor of education, Lawrence College, Appleton, Wisconsin; Miss Glenn director of music, Kansas City, Mo. They have filled nearly four hundred pages with a practical description of the results of their experiences and investigations, and they place it before the school music teachers of America with the justified belief in its value as a solution of the problems to be met with by the average teacher in average school work. The idea of the authors is that it is better to know than to guess, and that it is better to have a background of actual psychological knowledge than it is to depend wholly upon instinct, however useful instinct may be.

There is here a fund of information that cannot even be touched upon within the limited space at our command. It would manifestly be unfair to attempt to outline it. It may be said, however, that the reader is pretty sure to be surprised at the wide scope of the investigation and gratified to find so many subjects treated in detail. It is a book to be studied—not merely read, but thor-

oughly studied—especially by teachers who are more or less isolated and thrown upon their own resources or by beginners who are preparing themselves for what should be a life's work.

Music education, whether in school or out of it, covers an immense territory which is, it must regrettably be acknowledged, rarely fully explored. Few teachers realize that the performance of even the smallest bit of music should include all of the elements of a truly musical production. The mere striking or singing of the notes is oftentimes deemed sufficient.

This new book cannot fail to destroy some of that carelessness and self-complacency. It places squarely before the teacher in elementary or advanced grades the obligation of thorough teaching, so that the pupil shall become completely music-conscious. It leaves no room for evasion, no excuse for neglect, no escape from responsibility.

A striking feature of the work that impresses itself persistently and irresistibly on the mind of the reader, is the forced retrospective comparison between the teacher this book envisages and the teacher of a few years ago (and perhaps sometimes of today): the one thoroughly equipped, the other knowing only a few scales, a few tunes. The comparison is significant, as those who read the book will perceive. (Silver, Burdett & Co., New York.)

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By Osbourne McConathy

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LESSON NO. 4

The fourth of the present series of Music in the Air radio lessons in playing the piano will be broadcast Tuesday afternoon, Nov-

THE FOURTH "MUSIC IN THE AIR"
Piano-Play for Beginners



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ILLUSTRATION FOR LESSON 4

ember 24, at 3:00 o'clock, Eastern Standard Time, over WJZ and associated stations.

Each week through the courtesy of the Musical Courier, I am permitted to present

an outline of the current lesson. These outlines are intended to show all those who are interested, and especially piano teachers, just how I am trying to give the vast number of radio pupils a start which will be sufficiently encouraging to lead them to wish to continue their piano studies with a personal teacher or in a piano class.

The fourth lesson takes an important forward step in that the pupils learn to play a simple chord accompaniment to their little melodies.

1. Situation. In the first three broadcasts of the series the following work was covered: (a) Three songs were taught, one in the key of C and two in the key of G. (b) The five-finger position was taught in each of these keys for both right and left hands. (c) The notation of the songs was studied and the songs played from treble and bass staves. (d) The melodies were played by each hand alone and by both hands together. (e) The pupils were encouraged to play variations covering the whole range of the piano keyboard as a first step in musical invention. (f) The songs were transposed from one key to the other. (g) Considerable attention was given to the inner structure of the songs, as a basis for note reading as well as for ready playing. (h) Attention was given to the time element, comparing the quarter, eighth, and half notes. The poems were scanned as a basis for time study.

2. Review. The review in the fourth broadcast is not stressed because of the emphasis on the new topic of the lesson, chords.

3. The Tonic Chord, Key of G. The new topic, Tonic Chord in the Key of G, is presented through the following steps: (a) The pupils find the five-finger position for the key of G with the left hand. (b) The tonic chord is played by the fifth, third, and first fingers. (c) The pupils employ the newly-learned chord in accompanying my playing of the melody of No. 2, Robin. The chord is played at the beginning of every measure. The same procedure is then followed in accompanying my playing of No. 3, Pretty River. (e) The melody of No. 2, Robin, is reviewed, right hand. (f) Pupils play Robin, melody right hand and accompaniment left hand. The tonic chord only is used at this time. The same procedure is followed with Pretty River.

4. The new song, No. 4, Tommy Tinker's Dog. (a) The melody alone is played after carefully scanning the verses and studying the notation. (b) The melody is played by the right hand, and an accompaniment of tonic chords only by the left hand.

5. The Dominant Seventh Chord. This new chord is developed by showing the progression from the tonic chord and back to it. The black key, F-sharp, is studied, both as to its place in the scale and in the key signature. Considerable practice is given in the chord progression, I-V7-I.

6. Assignment. (a) Play Robin, Pretty River, and Tommy Tinker's Dog, melody in right hand and tonic chord at the beginning of each measure in the left hand. (b) Practice the progression, I-V7-I. (c) Prac-

tice I and V7 in the key of C. (d) If the assignment is easily covered, try playing Tommy Tinker's Dog as given on page 4 of the chart, i.e., the melody accompanied by both chords. If too difficult, postpone this step until next week.

7. Piano Recital. A brief recital of simple compositions by a great composer, with a few descriptive comments.

8. Conclusion. A brief statement designed to encourage the radio pupils to practice during the week and to look forward to continuing their studies under a personal teacher.

Next week the Musical Courier will give an outline of the fifth broadcast of the Music in the Air radio instruction in playing the piano.

KEYS TO HAPPINESS

By Sigmund Spaeth

(NBC Network, 11:30 A.M., E.S.T., Saturday, November 28)

LESSON NO. 4

In the fourth program of Keys to Happiness, to be broadcast Saturday morning, November 28, at 11:30, over station WEAF and its national chain, the listeners will find out how to play an easy accompaniment to America. It is possible to accomplish this with only two chords, a G-chord and a D-chord, but in at least one spot the effect

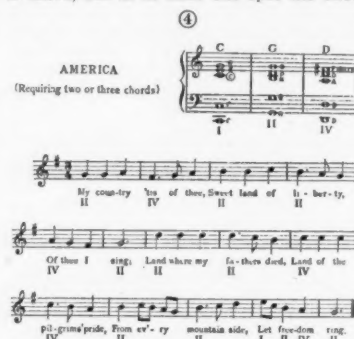


ILLUSTRATION FOR LESSON 4

is improved if a third chord is used, in this case our old friend the C-chord.

This chord, which was learned on November 7, and used to accompany several pieces of music immediately, can be worked out by anyone from the starting point of Middle C. This is the white key just to the left of the pair of black keys nearest the middle of the keyboard, and lies right under the left-hand end of the piano-maker's name.

The chord is most easily formed by putting the right thumb on Middle C, the middle finger on E, which is the third white key to the right (counting Middle C as the first) and the little finger on G, the fifth white key to the right. This pattern of 1-3-5 is the commonest form of the triad, or three-toned chord, and can be built on any key-note, by ear. For a bass, the key-note (in this case C) must be duplicated an octave below (by simply sounding another white key just to the left of a pair of black keys) and this may be reinforced by still another C, an octave below that point.

The program of November 14 added a G-chord, and that of November 21 introduces an F-chord. The handiest form of the G-chord keeps the little finger of the right hand on G, where it was for the C-chord, and then moves the middle finger down from

E to D, one white key lower, and the thumb from Middle C down to B, also one white key lower. (The F-chord can be found in turn by simply moving every playing finger and thumb down one white key from its place in the G-chord). The bass to the G-chord is naturally another G, further down the keyboard, possibly doubled with an octave below. (G can be found independently by simply striking the white key between the two lower black keys in any group of three).

To accompany America, start with the G-chord. (This melody can also be played effectively in F, but G is the key in which it is usually sung). The secondary or dominant chord in this key must be on D, for the dominant is always five steps above the key-note. (G, A, B, C, D makes five).

An easy way to work into a D-chord from the G-chord is to drop the little finger of the right hand half of a step, to F-sharp, which is the lowest black key in the group of three. Keep the middle finger on D, where it was before, and drop the thumb to A instead of B. This makes the right hand play F-sharp, D, A, reading from the top down. The bass should be a D, possibly doubled with an octave. (D is the white key lying between the two black keys, wherever that combination occurs).

After playing the G and D chords alternately several times, anyone can accompany America in the key of G, and it will sound still better if a C-chord is introduced in at least one place, as indicated on the chart and the cut above. The chords should be played where the numbers occur, generally one to each measure (three beats) of melody.

It may be argued that this is rather a limited accompaniment to such a well known tune, but it is a mistake to try to accomplish too much at a time, and if any follower of Keys to Happiness is particularly ambitious and has a good ear, he or she can find plenty of other chords to make the music sound richer and more satisfactory. Some of these chords will be suggested on the air, in the broadcast of November 28.

The charts of Keys to Happiness, which are available free of charge to anyone writing to the National Broadcasting Company, give the names of a number of other tunes that can be accompanied with the G, D and C chords. In general the key of G is quite a good one for singing. It should be remembered also that each of these chords can be played in two different inversions, depending on the position of the right thumb, on 1, 3 or 5. In fact the G and D chords above are really inversions. The original position can be found by simply putting the right thumb on the key-note, G or D, as the case may be. Try them all three ways.

Ruggiero Ricci to Play for Italian Welfare League

Ruggiero Ricci, eleven year old violinist, who has been absent a year from the concert platform, will give a recital, December 1, in Carnegie Hall, New York, for the benefit of the Italian Welfare League. Young Ricci spent the summer on the Pacific Coast, but is now in New York to continue his studies with Misha Piatro, concertmaster of the Philharmonic-Symphony. The Italian Welfare League, which has been actively functioning for the past eleven years, took care of 11,817 cases last year.

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INFORMALITY
Lily Pons in social mood and garb, visiting the opera. (Wide World Photo)



ELLERY ALLEN
in one of her grandmother's gowns which she uses for her costume recitals, Songs My Grandmother Used to Sing.



RICHARD TAUBER,
German tenor, arriving on the Bremen to make his American debut. (Cosmo News Photo)



MARJORIE GARRETT
recently was successful in a leading role in John Golden's dramatic production, *After Tomorrow*, at the Golden Theater, New York. Miss Garrett is studying singing with Dr. Daniel Sullivan, New York vocal teacher. She possesses a lyric soprano voice and has had many years experience in dramatic and musical stock in the larger cities of the United States, Canada and Mexico.



MRS. H. H. A. BEACH,
whose *Canticle of the Sun* was performed at the last Worcester Festival, and was sung November 15 at the Church of the Saviour, New York (Maurice Watkins, organist). Victor Harris will produce Mrs. Beach's *The Chambered Nautilus* with the Saint Cecilia Club, New York, January 26. Henry Hadley conducted her Gaelic Symphony last season at Carnegie Hall, New York; it had had previous hearings under Stokowski, Grablowitch and Paur, in Hambourg and Leipzig. (Lewis photo.)



THE HART HOUSE STRING QUARTET
recently gave a series of ten concerts in Toronto. The whole series was completely sold out in advance. The quartet will tour from New York to California during January and February.



PAOLO MARION AND ROBERTO MORANZONI,
photographed in mid-ocean on the SS. Conte Grande, en route to America for the Chicago opera season. Mr. Marion is one of the new tenors of the Chicago Civic Opera Company.



ELSA MOEGLÉ,
harpist, guest artist for The Swiss Harmony of Hudson County, N. J., November 28. She was soloist for the Verdi Club and gave a recital in Chalf Hall, New York last year. Miss Moeglé has also appeared at Long Branch, Ocean Grove and Toms River, N. J.



DAVID BARNETT,
concert pianist, leaving for his Western trip. Mr. Barnett will give his annual Carnegie Hall recital, New York, on December 21 under the management of the National Music League, Inc.



VANNI-MARCOUX,
of the Chicago Civic Opera Company, as Boris Goudonoff, in Moussorgsky's opera of that name. As the mad czar, his performance this season even excelled his fine work of previous years.



RUDOLF BOCKELMANN,
of the Chicago Civic Opera Company, as Kurwenal, in *Tristan and Isolde*.

MUSICAL COURIER

Weekly Review OF THE *World's Music*



MARY WIGMAN

Whose First Appearance in New York Will Take Place at the
Chanin Theatre on December 13.

